

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS, *Editor*

Director, Museum of Fine Arts, Stanford University, California

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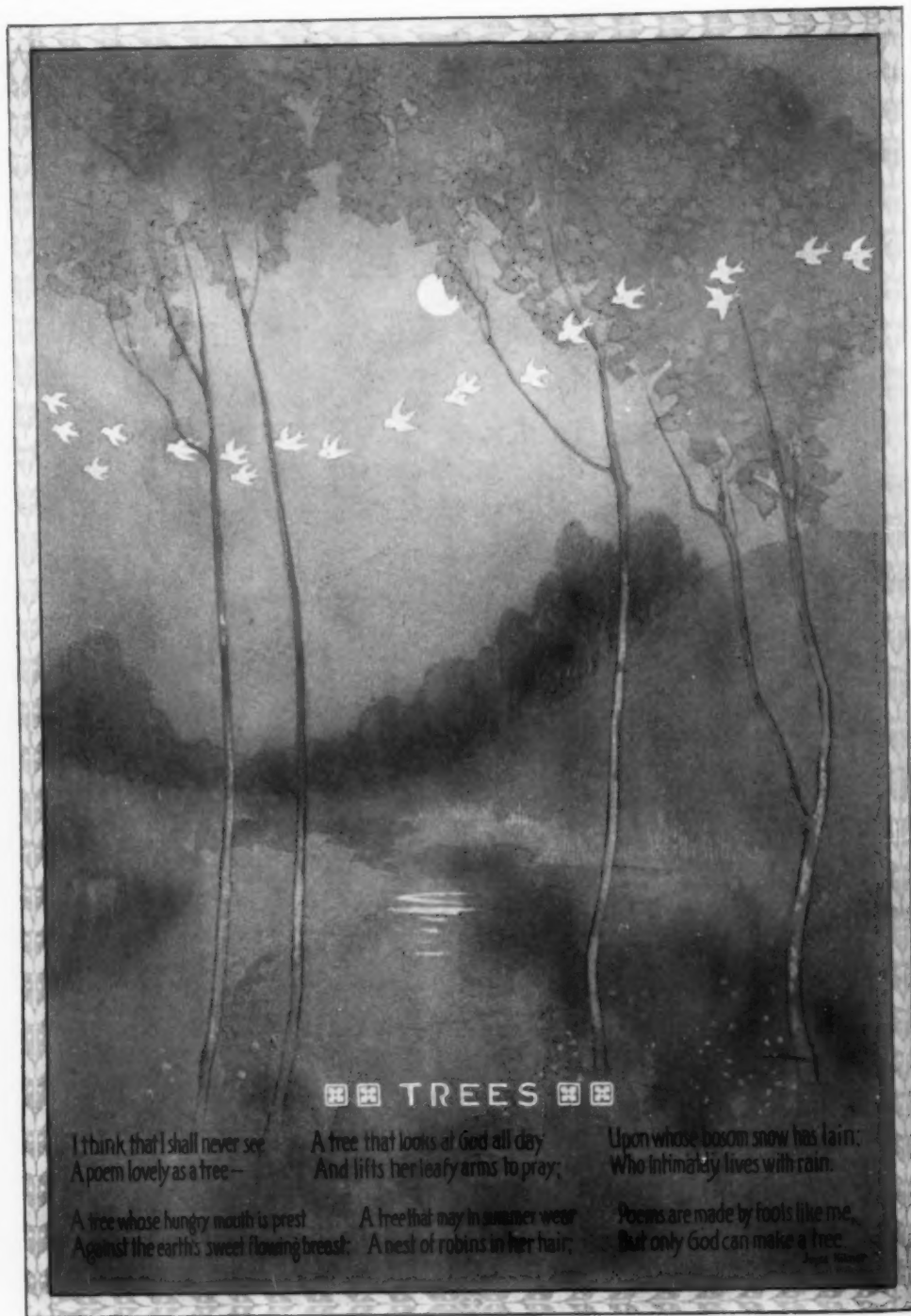
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THE SCHOOL ARTS MAGAZINE

VOL. XIX. No. 7

MARCH, 1920

The Tree and the Decorative Idea

ROSE R. NETZORG

Michigan State Normal, Kalamazoo, Michigan

THE young art student, dreaming dreams and building castles, without much guidance and training, shows at a very early date in his art career marked tendencies to use an individual style, or so-called "technic," in his drawing. Let us assume that he has selected this particular style consciously because he has admired the success of some artist, who has become known in industrial art through his trees in pen and ink and who has an individual style all his own. In judging the merits of the successful artist's work the young amateur sees the pen strokes, the dots, the stipples, the cross hatching, and decides firmly: "I shall imitate my hero. I wonder what kind of a pen he uses, how he holds it, whether his waterproof ink has a label just like mine, and how much he pays for his paper." As if fame came through a pen which sold for a fabulous sum!

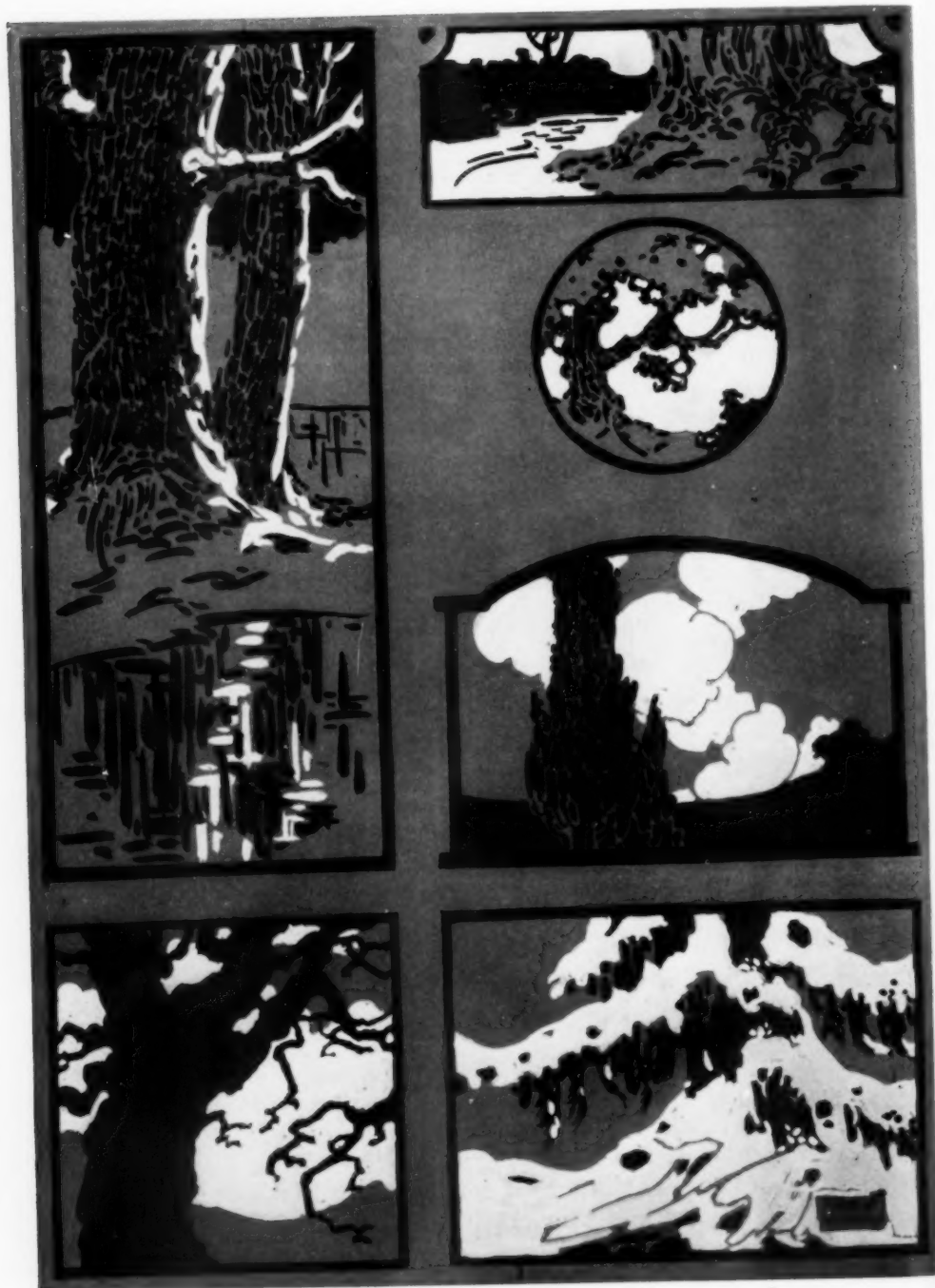
The wise high school teacher will begin constructively, after allowing the student his fill of hero worship, to point out other characteristics of the hero's work upon which the "style" or "technic" are so admirably built and which are responsible for making the facile pen successful. She will ask the student, if she is a "live wire art teacher," questions such as: "Whom did he copy, if he is so original? Where did he get that splendid oak? What did he have to do before he could begin

to put his pen on paper to make those admirable dots and dashes?" Our young artist will scratch his head, look sheepishly up at her, stretch his long limbs complacently under the desk and begin to go through a real thinking process.

"I never thought about that—I supposed, in order to become famous some day, I should have to keep on copying him until I could draw just as he does."

There's the whole reason in a nutshell why there is less creative work today. There are too many art teachers in high schools allowing direct copying, hero worship, without making use of the admiration for another's success in the correct way. Why hand a student a picture of a tree which someone else has rendered, when outside of your window there are real trees? Why ask him to copy a study you have made on the coast of Maine some summer, when the little lane, the old creek, and cornfield are God's handiwork. Why not help him to see, to feel, rather than make him more blind and more lame than ever. He probably will produce technic more slowly, but will grow in power more quickly; and to give a student power to see possibilities is much more valuable to him than the ability to produce neat results for a wall exhibit in a very short space of time.

If you decide to help him to stand on his own feet, then proceed something



DECORATIVE TREE DRAWINGS IN THREE VALUES: LIGHT, MIDDLE, AND DARK VALUES, BY
ROSE NETZORG

School Arts Magazine, March 1920

like this. At first, it will be difficult in teaching composition to have the pupil find beauty in abstractions of space. Because he has been accustomed to looking at "things," space relation is mere boredom. The tree and its setting form a good basic object around which to build the study of composition and a connecting link between the desired aim of the art teacher and the "hero worship" of the student.

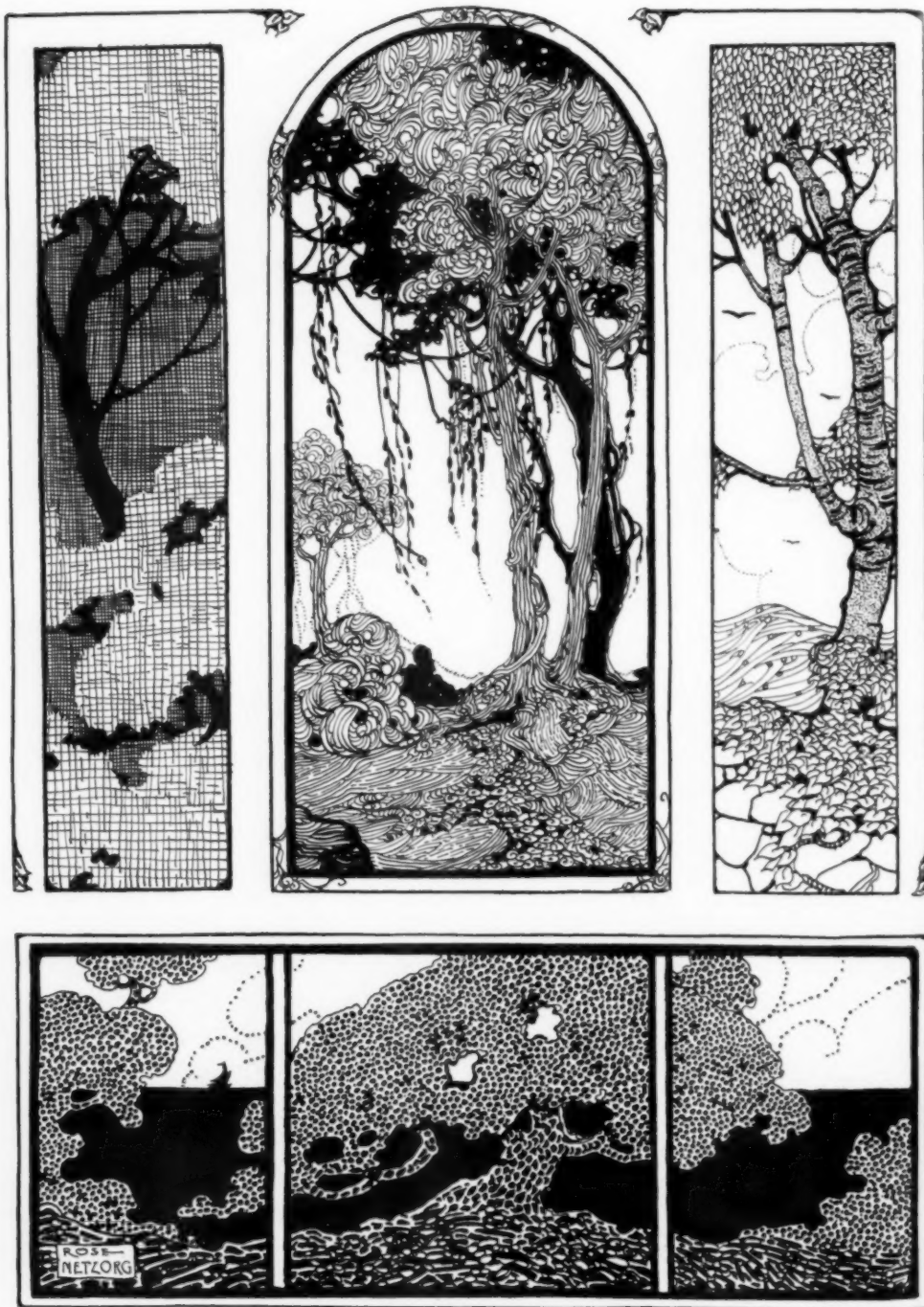
To begin with, to learn to render trees decoratively with the pen one must learn to think and feel decoratively with mediums which will express the most definite and simple relation of values in the most direct way. A solid sketch block, a pair of scissors, a well-sharpened pencil, a tube of lampblack, a bottle of opaque white water color, a well-pointed brush, a pen and a bottle of waterproof ink are all that are necessary to produce anything from a simple silhouette of a tree to a complicated forest of beeches expressing ten values. Try to take a concept to nature. Do not go out and roam around searching for beauty in some ready-made form. Art has been defined as nature plus man. There is nature, you be the man!

First look for a tree form to reduce to a silhouette. Place it within, not one frame form, but many. Watch the spaces left between the tree and the frame. Are they varied in size and shape? Avoid the physical center of the form, avoid calling attention to the corners, avoid paralleling the frame form,—this tends to weaken the structure, not support it. Keep your pencil going. Cut a paper pattern of the tree, trace around it a half dozen times. Use it in the square, the oblong, the triangle, the lunette, the circle and in

pendant forms. Use parts of the tree. Reduce your tracings to two values by applying pure black and opaque white. Keep the edges as clean cut as a paper cutting. This is the beginning of decorative interpretation.

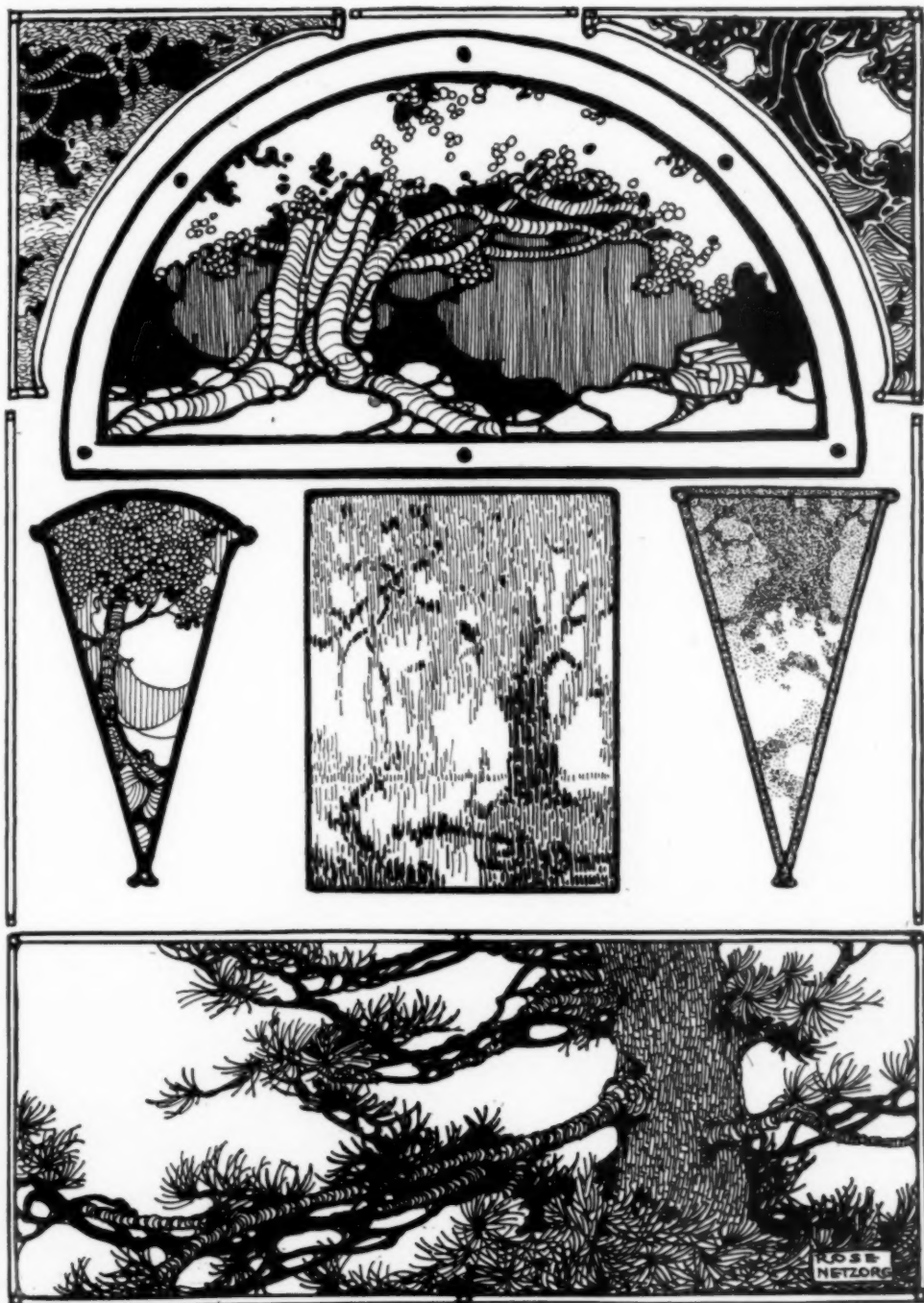
The next step is to look for some other elements in nature which shall add a third value to your study. Look beyond the tree—"Oh, yes, there is a picture plane of rolling hills which I may interpret in gray half way between black and white." This time, decide more definitely upon one frame form, repeat it many times. Dispose the values in different planes, first black tree and foreground, gray hills and white sky; then gray tree, black hills, and white sky; white trees, black hills and gray sky, and so on. Introduce cloud forms, paths. Try to keep the values distinctly within their own planes—if your tree is black, do not repeat black in the sky. This simplifies the method of handling distance. But still make the brush trace for you the same clean-cut edges as it did with the first silhouette.

It matters little, now, whether you are being attracted by the slender grace of the birch, the stalwart majesty of the oak, or the gnarled interest in the rugged movement of the apple branches. You are thinking in values, first in two, then three, then five, then seven. You are beginning to use parts of trees, more of the landscape; the mood grows upon you. Design is becoming almost instinctively the only way to conceive of the tree. You find yourself interested in "good drawing." Now go back to your "hero." "Oh, what a fine relation of values! I never saw that before. He must have drawn these roots from a real tree. How dark the white sheep



"DO NOT GO OUT AND ROAM AROUND SEARCHING FOR BEAUTY IN SOME READY MADE FORM. ART HAS BEEN DEFINED AS NATURE PLUS MAN. THERE IS NATURE, YOU BE THE MAN."

School Arts Magazine, March 1920



DECORATIVE TREE DRAWINGS BY ROSE NETZORG IN WHICH INDIVIDUAL TREE CHARACTERS HAVE BEEN POETICALLY EXPRESSED WITH THE PEN

School Arts Magazine, March 1929

are in that second shadow plane!" And you are forgetting that he is a pen acrobat. He is now a master of values, a draftsman, and his "technic" is his very own—clean, direct, and in keeping with his definite thinking.

The expressing of art begins to prove itself a truly intellectual pursuit, colored with spirit, balanced emotion and not a result of sudden feeling which comes only at momentous times like an ocean wave. You find yourself not waiting for the inspiration, not hobbling around on the poor weakening crutch of mere copy, but doing thinking, reasoning, judging, comparing, and above all, expressing yourself.

After careful study of values, leave them for a time, and when you have firmly decided on the shape of the frame form, the value and space relations of its content, then start out some day in search of your tree for that space and determine to draw it accurately. Swing it in loosely, at first, with gray and flexible lines on the surface of illustrator's board. When the big proportions and masses are in with gray lines, not black, look for the darkest darks first. The reason is this: you must at the outset become well aware of the limitations of your medium. The darkest dark that a pencil can give, owing to the reflective surface, is much higher in key than the ink; and you will not confuse your first plan of values if you translate accurately and definitely each value when you have determined upon its limitations. Then, too, by putting in the darkest darks first you can keep your good drawing all through the whole composition. Work always from the known to the unknown; darkest dark first, leaving the lightest light and ranging the other values between.

And here let me add a few words about the pencil. When it is used as an end in itself, the pencil should be sparkling, direct, snappy, and possess much of the charm of a water color. But when it is employed as a decorative means, do not use a soft, wide point; that gives slovenly, sketchy edges.

Sharpen a medium (HB) pencil to almost a needle point and use it loosely, drawing many lines at first and then reducing the drawing to clean, accurate edges which articulate interesting contour. Foregrounds admit of much careful breaking up into smaller spaces. Look for rocks, weeds, shrubs, shadows on grass, sand, or snow. The sparkling sun spots of noonday will add life and zest to a composition, especially if the spots are brilliantly contrasted with the shadows; the long, trailing lines of sunset shadows give peace and are much more transparent than the shadows of the noonday sun.

Now, while you are still drawing with the pencil, add a little suggestive rendering to large masses, to interpret foliage, bark, grass, and rocks. Try different treatments and decide which one will produce results in the most direct way. Keep your value plan in mind, keep your original silhouette sketches at hand.

At last! you are ready for pen and ink and with courage, you know, "the pen is mightier than the sword." What kind of a pen? Any kind of a pen. Try a non-flexible one at first, just a writing pen number 1, because the flexible pen is a strong temptation for modeling with swelling lines. Create your own technic, suggested by nature and limited by your value study. That is all there is to decorative pen drawing, excepting this: black is a solid ink surface, white

is the paper, and gray is the sensation caused by small quantities of black dots, dashes or lines, disposed over that given surface. Work clean; see that every dot, every line is black, not gray; keep the values very flat at first, and your drawing will sing out with melody, rhythm, and harmony of beautiful values, pleasing designs, and accurate drawing.

You will soon begin to find decorative pattern and charm wherever you may be, you will begin to photograph in your memory for future use that cumulus cloud, to notice where the darkest dark of the shadow side of the tree is, what design the old maple roots can inspire. And you passed the dear tree a hundred times before and never noticed! Besides, remember this. Instead of be-

longing to a group of parasites who take and never give, whose love of the beautiful moves them only to reproduce with almost cowardly means what someone else has given, you are growing and becoming a contributor to society, a citizen who shares the sweet burden of progress and "carries on."

Now, you may go back to glance at the "hero's" work. Take a good look at him, saying, "I've done it, old boy, and I'm going to do it from now on—think, feel, and produce, not reproduce." And your teacher who started you on the road to finding yourself, didn't she know what your capacity was? Wish there were more like her. Has the producing of art a big value in developing the artist? That belongs to another chapter.

Note: Acknowledgment is due to Elmer A. Forsberg, of the Art Institute of Chicago, for his splendid methods of developing individual technic through big fundamental principles.

Trees and the School

HOW ONE SCHOOL FOUND THE TREES

ABBIE V. STRICKLAND

Art Instructor, Moorestown High School, New Jersey

OUR school district has its center in Moorestown High School, which is splendidly located on a central corner in the town, and quite close to the adjoining library and primary buildings. All three buildings are beautiful in themselves, but there has never been any definite planning for shrubbery until this movement which has just begun. The accompanying photographs will show what kind of a start we have made, and the way we did it was this:

Last year the mechanical drawing class made a plan of the school grounds and the design class planned shrubbery,

consulting catalogues and magazines for what to plant. We had an estimate from the local man, but found the cost was too high for us at that stage of the game, and dropped the matter for a while.

It has gradually borne in upon us that on such a public corner, no planting would be safe from mischief unless the children themselves did the work, and so we set out to plan an organization. We were inspired by an article in the *SCHOOL ARTS* about how they got pictures for the schools in Lakewood, Ohio. First of all, the High School class

presidents were consulted, and agreed to work for an every-member organization. Then we appointed class representatives below high school grade as far down as the fifth, and high school pupils to work in the primary grades. This general committee was warned not to talk about it until the appointed day. A "class artist" was also appointed for each room to make a membership roll for the wall. Meanwhile, the high school classes were making posters with clippings from catalogues for "propaganda," calling attention to the need for art *outside* the buildings and incidentally getting their first idea of spacing an individual poster.

Finally a day came when the art department had a little program in assembly. One of the high school girls, after a few introductory words, showed nearly thirty slides of gardens and shrubbery beautifully colored, which we

MOORESTOWN SCHOOL IMPROVEMENT LEAGUE	
PLEDGE	
I hereby promise, in becoming a member of the Moorestown School Improvement League, to do my part in keeping my school building and grounds neat and attractive. I will not disturb nor injure the shrubbery or any other school property, and I will try to prevent others doing so.	
Name _____	
Date _____	

had secured without cost from our state museum. She commented on the especial points of interest in each picture, and as she finished and the lights came on again, another girl stepped forward and made a stirring appeal to the student body for interest in a way to have some beauty on our own grounds. When she was through, a large picture of the High School, done in colored blackboard crayon and showing shrubbery massed as we would *like* it to look, was pushed forward, and under the picture was printed, WHY NOT?

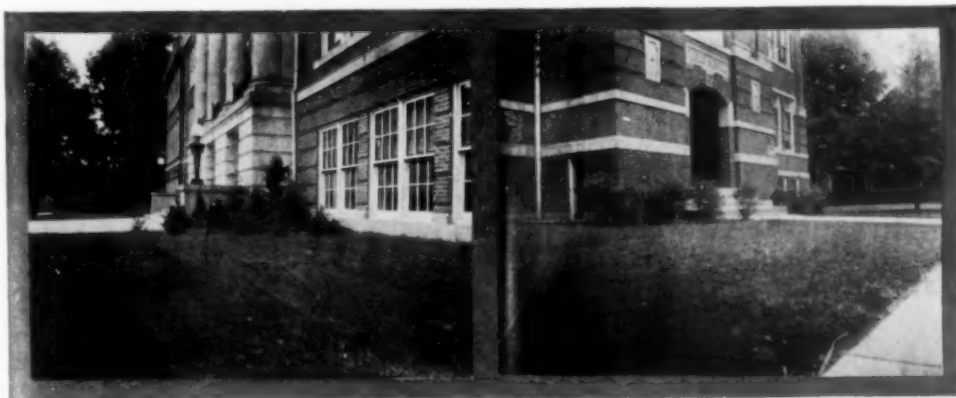


THE MIMEOGRAPHED OUTLINE COLORED BY THE PUPILS OF THE MOORESTOWN SCHOOL



The campaign was continued in assembly next morning by a short address from the senior president, referring to the pictures, and presenting a plan whereby we could all start at once toward the fulfillment. The pupils were to be asked to join the Moorestown School Improvement League, and the dues at joining were to be five cents with a balance of ten cents payable in ten weeks. The posters appeared here and there, then the wall lists in the classrooms, and to keep the interest going, every pupil from the fifth grade up had a mimeographed outline of the

building, which he decorated with colored crayon in the drawing period. The result was a splendid response and many rooms had 100% memberships in the League in a short time. And the significant thing is that all the work of the propaganda and the organization was done by the pupils themselves, except the large, colored picture of the school and the general managing which came upon the art teacher. The correlation with drawing is so obvious that it need scarcely be mentioned, and we are so pleased with the result of the plan that we thought it might interest others.





EUCALYPTUS TREES. SKETCHED IN PENCIL BY LORENZO P. LATIMER OF CALIFORNIA
School Arts Magazine, March 1920

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Sketching Trees in Pencil

LORENZO P. LATIMER

San Francisco, California

FLEETING as the expression of the human face is the effect of light and shadow on a tree, and to record these subtle changes, a good medium is the pencil. When drawing trees in pencil, one must strive to secure the values that will give to the tree the same poetical feeling that one would record if working with colors. To those who ask how I have achieved my pencil rendering, let me say that I have striven for and found ways best adapted to my personal expression of the subject. When I began sketching from nature, I was told to first draw the anatomy of the tree, including the very small branches, and then draw the foliage. I found that I could never get good proportions in that way. It is far more satisfactory to draw the complete outline of the mass of foliage and indicate the trunk of the tree with one straight line.

After having sketched the main outline of the foliage, the smaller angles will be readily found. I often block in with square masses the whole of the foliage and then draw in the small angles of the outline. In this way the general proportions are more easily preserved.

From the line indicating the trunk of the tree, model the trunk in its true proportions, bringing in the main limbs. They may be only three but they form the framework of the tree. In this way you will be more sure of drawing the trunk and limbs in proper proportion to the mass of foliage. The smaller branches will take care of themselves as most of them will disappear in the foliage. You should draw only what

the eye can take in when looking at the tree or group of trees as a whole.

The center or lower part of the tree, which is directly in line with the eye, is stronger in value and permits more detail than the upper part. In the lower part or center you place your strong lights and shadows. If the top were as strong in value as the middle portion, the tree would have the appearance of toppling toward the observer. One must regard the perspective of the tree from the base to the top as carefully as he does the perspective from the foreground to the distant objects. In looking at a tree you sense the top rather than seeing it in detail.

All portions of sky or light breaking through the foliage must be in angles; no ovals or circles. The darkest part of the shadow will be against these angles of light.

In regard to light and shadow: after outlining the subject matter, first note the position of the sun in the sky; then get the angle at which the light would fall on the tree, and be sure that the lights and shadows in the drawing are in a position relative to that angle. Find the very broad shadows and block them in. The lights will take care of themselves. Fill in the intermediate shadows. You will soon find how few of the latter are necessary for the desired effect. When blocking in your shadows do not make them too black. A half-tone is best as the darkest part is at the extreme lower edge of the shadow. You are working from one intensity to another, from light to dark.





TWO PENCIL DRAWINGS FROM TREES BY LORENZO P. LATIMER

As light penetrates the foliage, it gradually lessens in intensity until a half tone is produced. The depth of the shadow depends upon the density of the foliage. The position of the sun in the sky also determines the length of the tree's shadow upon the ground.

When shading the lighter parts of the foliage, hold the pencil in such a way that a broad stroke will be obtained. Avoid lines as much as possible. Strive

for the effect produced by black and white washes, or even charcoal. This will give breadth of the stroke.

If you would succeed in the drawing of trees familiarize yourself with the different kinds. Observe them in detail. Note the way they branch. Know the character of the foliage, the form of the leaf and how the leaves appear in masses. Work closely first. Breadth will come later.

The Camera Club in the School

WILLIAM S. RICE

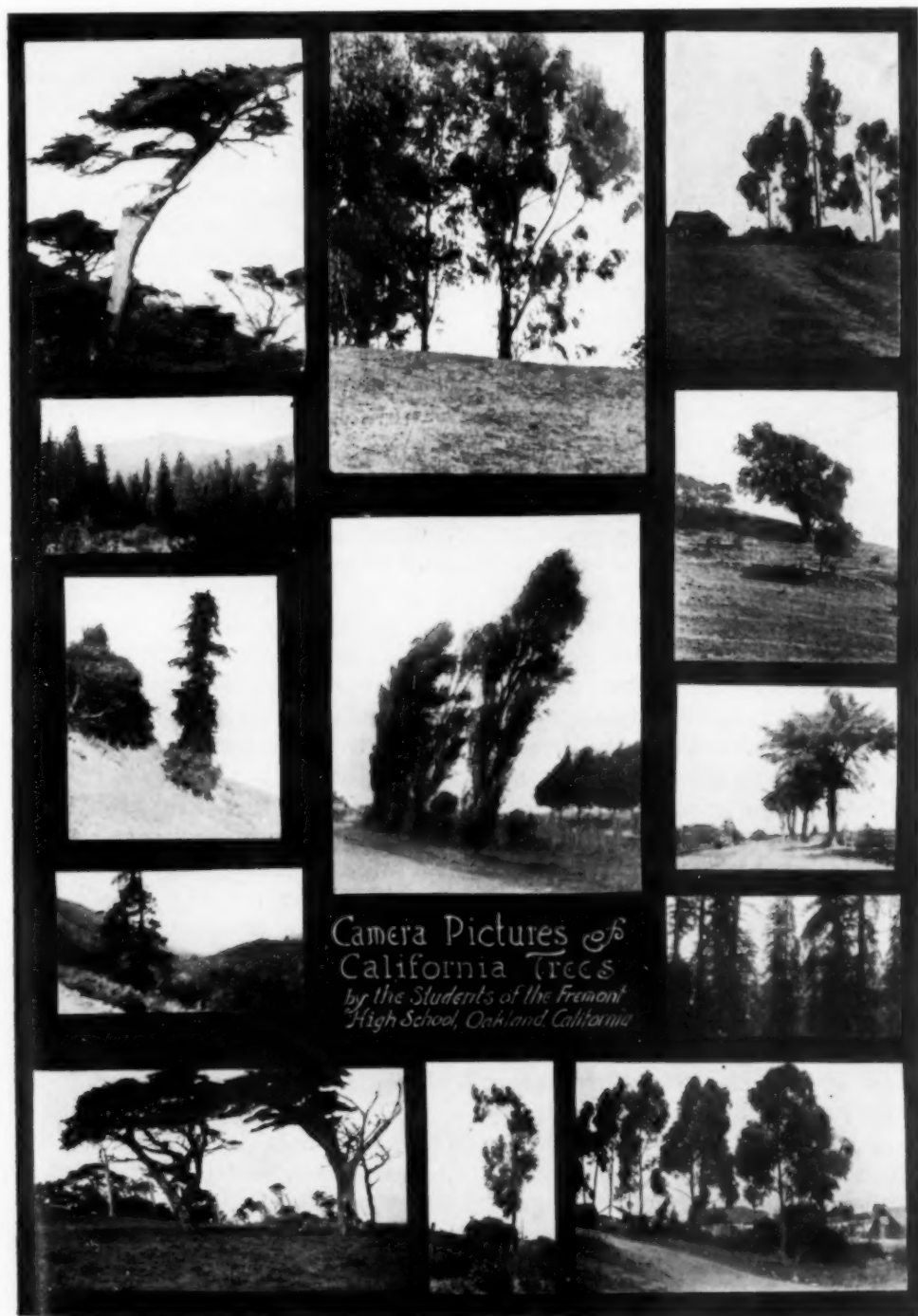
Head of Drawing Dept., Fremont High School, Oakland, California

AT THE earnest request of a number of enthusiastic student photographers, I organized a little club which we christened "The Camera Click." The aim of the club was to take better photographs, to choose pictorial subject matter and to arrange and space it well within a given area. In other words, pictorial composition was to be emphasized rather than the technical, or mechanical side of picture taking. We decided to leave that end of it to the commercial photographer who generally develops and prints about nine-tenths of all students' work. However, I offered to teach any student who preferred to do his or her own developing and printing.

Owing to the crowded curriculum, we found it inconvenient to hold our meetings during school hours. It became necessary instead to publish weekly notices of the club's activities in the school newspaper announcing field trips, exhibits, contests and prize winners in the various contests. A small section of the paper was headed "Camera Click

Corner" and in it queries of members were answered in addition to the published weekly notices. Sometimes, when "things happened too thick and fast," additional notices pertaining to the enthusiastic Camera Clickers were given orally at the semi-weekly assemblies.

In order to test the ability of the students in the selection of subjects (many of whom were not students in the Art Department) I announced a prize contest, the subject of which was "Scenes on the Oakland Waterfront." Furthermore, I suggested several favorable spots where good subjects bounded, and the best time of day for securing good pictures. I gave a talk on landscape composition as the artist tackles the subject, and illustrated the same with blackboard diagrams. I called particular attention to the placing of the horizon line and the necessity of holding the camera level when taking ocean or bay scenes. Two weeks were allowed to gather the material. A hand painted poster was offered as a prize for the best photograph.



CAMERA TREES. WHILE EVERY STUDENT CANNOT DRAW TREES, EVERY STUDENT WHO CAN USE
A CAMERA CAN LEARN TO SELECT GOOD TREE COMPOSITIONS FOR HIS TREE SUBJECTS

The resulting pictures were not numerous but most of them were of a high order.

The next contest, "Domestic Animals," fared better and brought to light many interesting pets. I had not known before there were so many pets in Oakland.

The girls responded better here than in the first contest because the subjects were easier to obtain, the waterfront not being a safe place for them to roam about without escorts.

The competitions aroused more and more interest, until our "Tree" contest was announced. It failed at first to arouse any enthusiasm, but after a short talk, illustrated with pictures, and describing the habits of trees and their varied characteristics, the interest grew.

The students set about tree hunting with great eagerness. Our first field excursion was made one afternoon after school, to a beautiful virgin grove of live oaks in an old estate in Alameda. Though these oaks offered many possibilities, a group of windblown Lombardy poplars formed the star attraction to the students and really made the best pictures. The reason for this was evident. The poplars were isolated; whereas, in the oak grove, it was difficult to segregate the individual views from the group. After this excursion new and interesting "picture trees" were being discovered nearer home. A charming group of eucalyptus trees was spotted less than three blocks from the school-house and two interesting compositions were photographed from the group. The wonderfully pic-

turesque character of the Monterey cypresses was observed and photographed by students who visited this spot made famous by artists of national renown. The decorative beauty of trees was more and more noted and recorded by students' cameras everywhere—in the Redwood forests of Mendocino County and in the Big Tree Grove of Santa Cruz. In the foothills of the Sierra Nevadas, where live oaks arch their branches across the clear blue skies and make wonderfully decorative patterns, unusual subjects were discovered. The students used their eyes as well as their cameras, for trees meant to them not "just trees" but real personalities.

The trees bordering well travelled highways were "snapped" from touring cars while others like the "Lone Redwood" on Mt. Tamalpais were taken more leisurely by the hikers on the trail.

Altogether a very creditable collection of trees was handed in, as will be seen by the illustration on page 395, and three prize posters were awarded to encourage the enthusiastic workers.

A talk on trimming and mounting the prints and the use of a "finder" to balance the composition, proved an instructive lesson, and a revelation besides, to the Camera Clickers.

Other contests that brought out latent talent were "Child Studies," "Marines," "Athletic Games," and "Freaks."

The Camera Click is now an annual photographic activity in our school and its members are constantly handing in work that shows improvement along the lines the club aims to emphasize.

Tree Painting with Rubbed Charcoal

PEDRO J. LEMOS

Stanford University, California

AFTER all, charcoal must have been man's earliest medium for pictorial representation. I can imagine the primitive man sketching on the walls of his cave dwelling for the delight of the little dwellers with a charred stick selected from the edge of his last night's fire circle. If charcoal had more lasting qualities, what a wealth of prehistoric sketches would have been added to the incised and carved records that have come down the ages!

Charcoal is the old masters' medium. There is really no medium or tool in an artist's hand that can convey so much as charcoal. There is no material that is more flexible, permitting rapid changes and breadth of expression. With a full sweep an area can be covered with a side stroke of the charcoal stick. A few accents can be added with the point, a few lights wiped out with the side of the thumb, and a composition made up as fast as you can think. And that is a great advantage to the artist who must record his idea rapidly; who must strike while the iron is hot. If one works with a medium that must be waited upon and coaxed to a condition for further working, oftentimes the enthusiasm and vitality of the idea disappears and the final production is a dispirited and overworked failure. If you have had such experience in working, just try charcoal, overcome its first difficulties, and you will become a charcoal enthusiast.

I've heard a good many teachers say that it is too "mussy" a medium, that

their pupils get it all over their hands and clothing and that they couldn't use it in the schoolroom. Now, such a condition is not the fault of the medium, but rather lack of management or approach of the teacher and pupil toward the medium. I recall how, when a certain class sketched from trees on a hillside with charcoal, one of the students continually succeeded in placing more charcoal on his features than on his paper, while the others were minus any similar minstrel decorations. With each wiping of his perspiring brow, due to a sunny position, more charcoal was added until an unrecognizable, swarthy young man peered at me from an Othello camouflage. With a few suggestions he was able in later sketch groups to keep his charcoal on his paper, instead of all around it, on the under side of it, on his sketch kit, and on his face.

Charcoal comes in various grades. For those who are afraid to touch the charcoal with their fingers, there are sticks prepared with tinfoil coverings, or charcoal can be held in holders made for the purpose and securable in art supply stores. A fair grade of charcoal, one that is free from knots or flaws, should be used as there is nothing so provoking as to mar the paper surface with a scratch from a knot in a defective stick of charcoal.

A sharp knife or a piece of fine sandpaper is used for sharpening the charcoal. It will be found that a wedge shape on the charcoal will give a fine



The Outline for Tracing



Outline after Charcoal Rubbing



The White Parts are Erased



The Dark Parts are Added

PROGRESSIVE STEPS IN FLAT TONE RUBBED CHARCOAL WORK. IF YOU CANNOT DO IT AFTER STUDY-
ING THIS AND READING THE ARTICLE, THERE IS NO HOPE FOR YOU

School Arts Magazine, March 1920



FLAT DECORATIVE TREE DRAWING IN RUBBED CHARCOAL. PATTERN AND TONAL VALUE IS CONSIDERED MORE IMPORTANT THAN DETAIL AND REALISTIC PRESENTATION

line stroke longer than when the charcoal is pointed.

Charcoal papers of various tints and textures are securable in the art stores. The success of charcoal tones depends largely upon a sharp, workable surface on the paper and any smooth surfaced paper is absolutely out of the question for consideration as a charcoal surface. A fixative and a fixative sprayer will be needed to spray the drawings and make them fast.

A soft eraser or kneaded eraser or soft bread pressed into a pointed form are used by different artists and each has its advantages and ardent supporters. The teacher or student can try the different erasers and use the one best fitted to his needs, for it will be found that the eraser is almost as important an adjunct to the art of "charcoal painting" as charcoal itself.

A good surface to work upon is a canvas stretcher made of the least expensive canvas. Such a surface responds to the touch of the charcoal and at any time that the drawing becomes too black, a snap of the thumb and finger upon the surface results in a portion of the tone being bounced off, leaving the proportionate shades all a tone lighter.

A good way to work with charcoal from trees is to sweep in a large space with the side of the charcoal and then to trim away all that is not tree shape with the eraser. The darkest parts are then added with the charcoal and the few remaining dark values are added, and the light values wiped out with a chamois skin or with fingertips. A tree can be worked up in a very rapid way by such method.

The method of rubbed charcoal gives

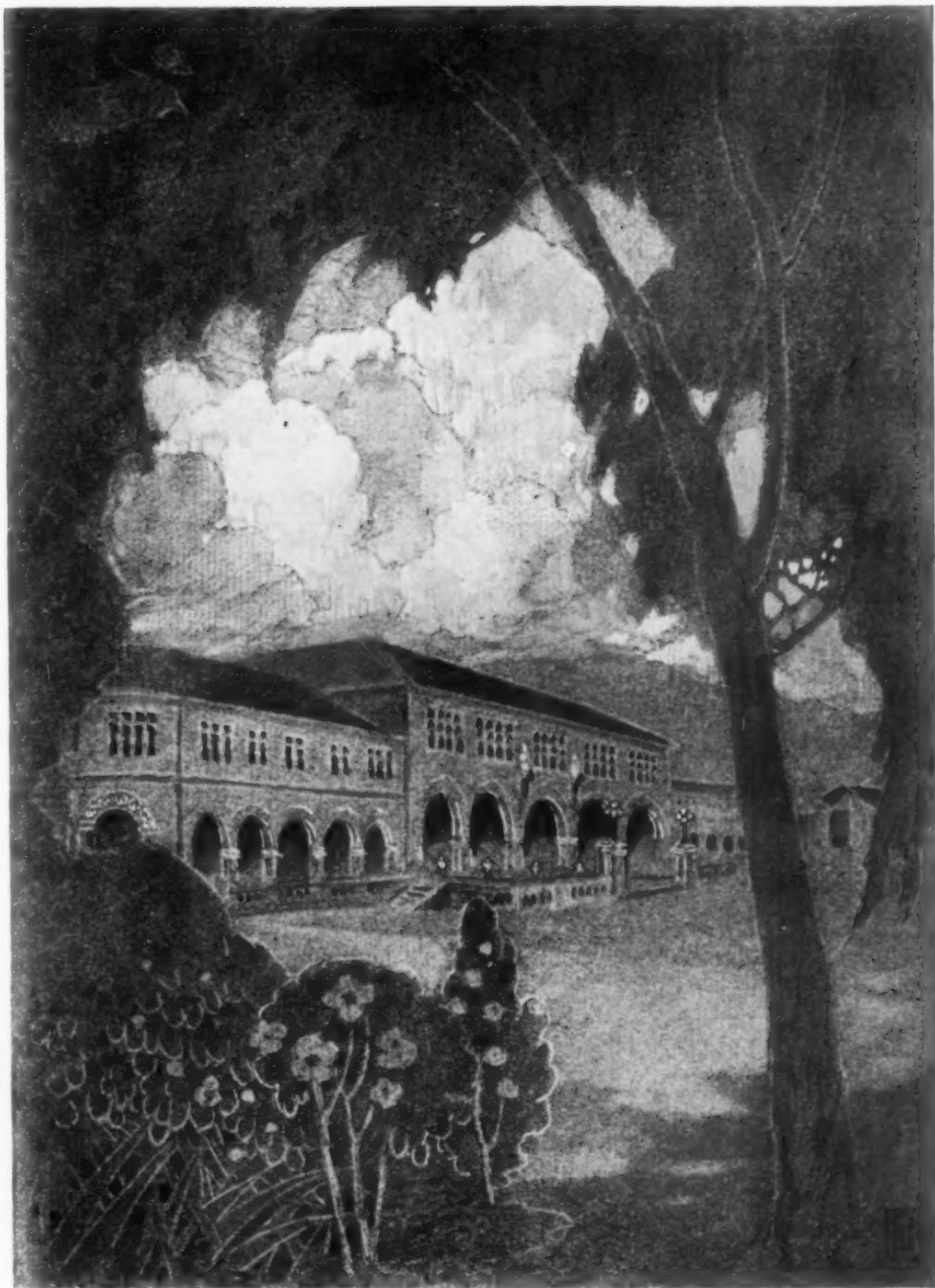
tonal values unequalled by any other medium for delicacy combined with strength. It presents the best problem that I know of to study value steps of light and dark, and following are the steps of working it out with tree drawings:

Materials. Soft charcoal, charcoal paper, fixative and sprayer, sandpaper, thumb tacks, stomps, a piece of chamois skin, hard pencil, and a piece of thin paper.

First Step. Trace or sketch on the thin paper the tree outline. Place this over the charcoal paper and thumbtack both pieces to a smooth cardboard or other surface. With the hard pencil draw firmly over the tree outline so that it will indent the charcoal paper, and then remove the top thin paper.

Second Step. Rub charcoal stick on sandpaper, accumulating the dust on the charcoal paper until enough is secured for rubbing in. The rubbing in is done by taking the chamois skin and rubbing the charcoal powder onto and into the paper until there is no free powder left. It will be found that the indented outline will remain light. This gives a guide outline of the subject. If the tone is too dark, rubbing with a clean portion of the chamois skin will lighten it. If it is not dark enough more powder can be added and rubbed into the surface.

Third Step. With an eraser take out all the high lights and light values of the subject. A harder eraser will make whiter parts. Study the picture well to make sure that all the needed light parts are removed, as it will be the last chance to take them out. The margins of the picture can be cleaned by placing a thin, straight-edged paper up to the



FLAT CHARCOAL DRAWING. A SCENE IN WHICH A BUILDING HAS BEEN SIMPLIFIED IN TONE VALUES TO HARMONIZE WITH THE SAME TREATMENT OF THE TREES

margin and erasing the exposed portion. Then spray fixative over the entire drawing and let it dry well.

Fourth Step. Rub in the darker or darkest tones with charcoal stick. These tones will be found to differ considerably in appearance to the rubbed-in tones but a paper or leather stomp is used for rubbing in these dark tones to give them the same quality as the first tones. Wherever the dark tone encroaches beyond the edge it can be erased because the first tones have been affixed and will remain undisturbed. The white outline may remain and be used as a decorative part of the whole picture or a darker outline may be added with charcoal or with a Conte or

Wolff crayon pencil. These pencils will be found to blend well with charcoal drawings.

With the fourth step the problem is completed and should receive another spraying with fixative to make the whole permanent.

This method will be found a profitable one for the art class not only in tree drawing but also in the making of flower or still life drawings where simple massing of parts is desired and where the message of few tonal values must be impressed. Light washes of color, light enough to always leave the charcoal the dominant note, added to such drawings create an added step to the ever-enjoyable problem of painting in charcoal.

Children and Trees

E. R. FORD

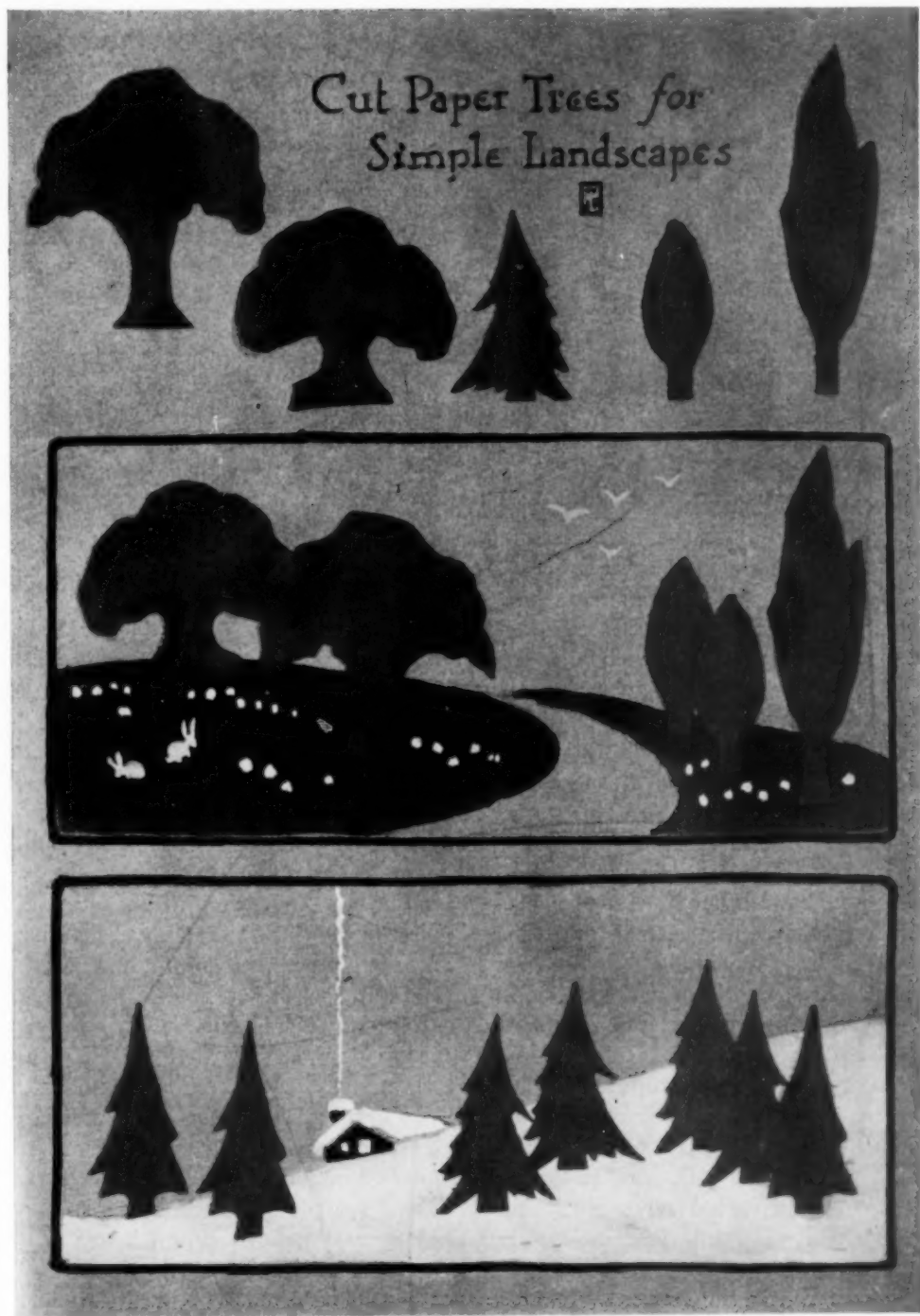
Oakland, California

CHILDREN and trees are the best of playmates, and children and trees make good schoolmates. Find a low, rambling oak tree with swaying branches low enough to make horses or joggling boards and crotched limbs that will make nests or bunks, and there you will find children romping around through the summer days. Children love trees. It is their natural inheritance. They love the trees for the tree alone. They are not concerned with their value as cord wood or building material. And the tree to them as a problem for the pencil, crayon or scissors is always a welcome one.

Tree leaves are an interesting beginning project for the grades. Let the teacher cut a number of patterns, about three different sizes of oak leaves and

two sizes of acorns. The children will then use these as patterns, drawing around them on green paper. Two shades of green paper may be used. Let each child cut out one or two dozen leaves apiece and a half dozen acorns. Let them know that they are going to make an interesting picture with them and that they must cut these out carefully and keep them together for the picture.

After they have cut the leaves out and the unsatisfactory leaves have been replaced with good ones, the teacher should have a small branch of an oak tree or a picture of one placed on the wall. She should show the children how the leaves join the branch and just how many leaves are at each joint. Show where the acorns come. Tell



TREE LANDSCAPES CAN BE DELIGHTFULLY ARRANGED BY BIG OR LITTLE FOLKS, BY CUTTING A NUMBER OF TREES OUT OF PAPER AND MOVING THEM AROUND UNTIL A GOOD POSITION IS SECURED

them how ridiculous it would be to have acorns come right out of the limb where they never grow. Such a lesson will be a nature study that they will never forget and one that many an artist should have had to prevent absurdities in his tree pictures.

Next let the children draw on a piece of paper a branch line. To this they will paste their leaves and draw the stems to the leaves. They will not put eight acorns and two leaves together because they have seen that the natural limb has different proportions. If they have been observing, they will not have the leaves shooting out at right angles but at graceful, radiating connections. If they don't see this the teacher should impress it upon their attention.

After the branch has been made, have them decide how much of it will look best mounted upon a dark board, or it may be found that by arranging the branch at a different angle within a certain space the branch will look ever so much better. By the use of two finders (which are right angle paper sections), different rectangle spaces can be judged. The teacher should show the pupil how different shaped spaces will look with their branch, or rather how the branch will look in different shaped spaces. She can say, "Now when you have found the very best shaped frame, we will cut out and mount the branch." A bit of life, such as a squirrel or bird or nest, may be added to the branch and the little student will have a jolly good time with his tree study and learn much about arrangement in this first lesson in composition.

Then there is the lesson of making geometric shape trees. With a square, oblong, triangle, circle, ellipse, and oval

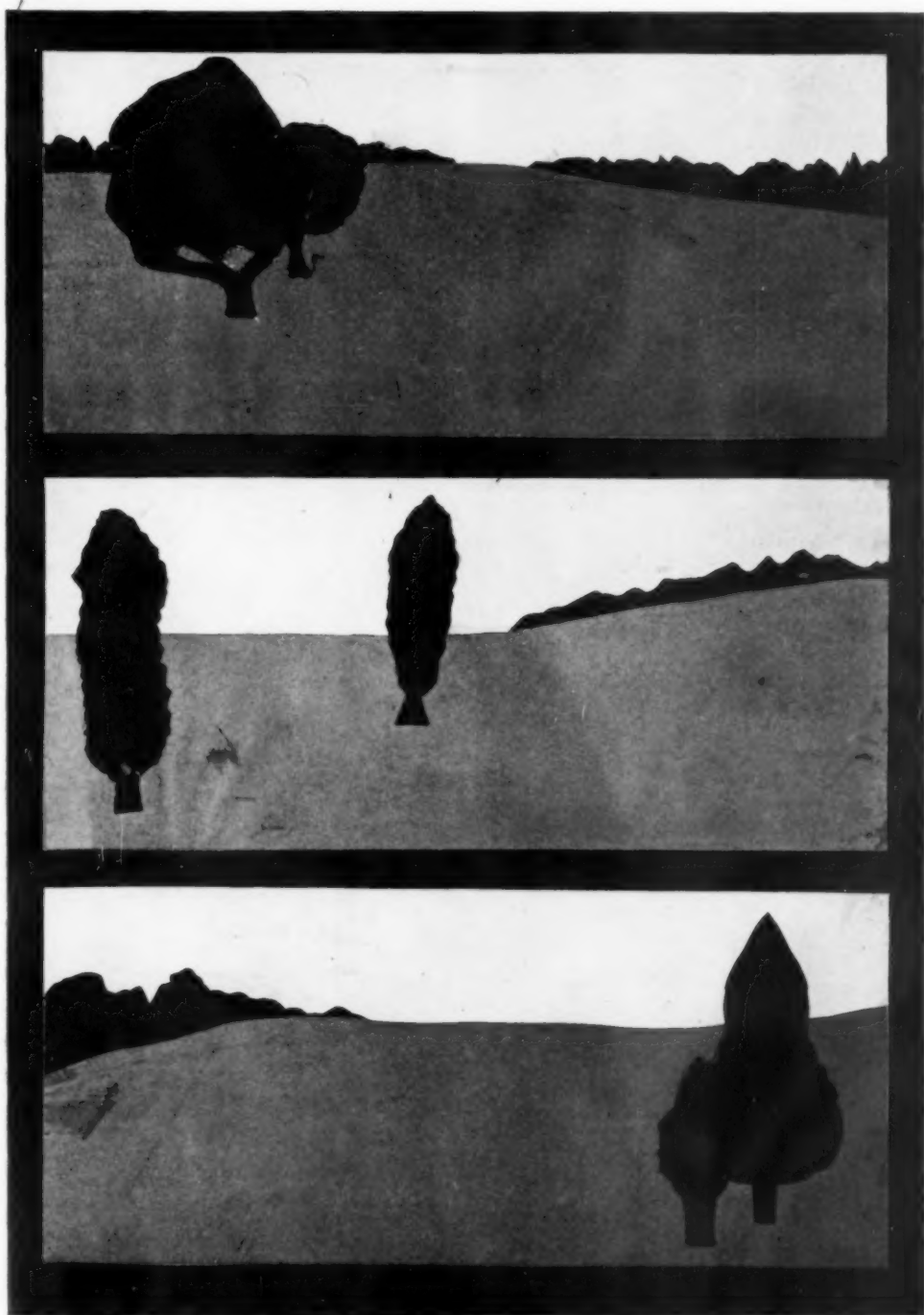
—big words for little folks—but they will love to know them and to use them—they can draw trees with crayon or pencil within these shapes. They can then tear or cut out a number of trees and mount them on paper and build up interesting landscapes. This tearing out and mounting up of pictures is a fine method of making a picture and is used by many artists, one of whom is no less than Maxfield Parrish, who determines his final compositions in this manner.

Big trees and little trees can be torn out of dark green paper and placed upon a lighter green hill that is pasted over a very light green sky. With three shades of colored paper, many tree pictures may be made and always a pleasing harmony secured.

Design trees may be made by cutting out geometric leaves and fruits or flowers and, having decided on and cut a bowl or tree-box, the stem or tree trunk is drawn and the leaves and fruits and flowers are pasted in position. The little artist will have to decide just how many leaves or flowers will look best and the more times he has to put on his thinking cap the better it will be for him.

Tree borders and simple cover designs can be made by cutting out a number of trees and pasting them down, or a templet may be cut out of a simple tree and used for outlines that are filled in with crayon. Again a simple tree form is cut into paper and used as a stencil. All of which will show the little artist how trees may be helpful schoolmates.

Trees for the sand table or for outdoor decorations of the doll house can be made, too. It will be surprising how the inventive minds of the little folks will develop different ways of making the trees stand up and how improve-



TORN OR CUT TREE LANDSCAPES, MADE FROM THREE VALUES OF GREEN PAPER. THESE WERE MADE BY THE PUPILS OF MISS MAYME BOTTS, SUPERVISOR OF ART, SOMEWHERE IN ARIZONA
405 *School Arts Magazine, March 1920*



PAPER TREE PICTURES. MADE BY CUTTING SEVERAL LEAVES AND FLOWERS, NUTS OR FRUITS, AND PASTING THEM ON CORRECT CONNECTIONS OF A BRANCH THAT HAS BEEN FIRST DRAWN OR PASTED ON THE WORKING SHEET

School Arts Magazine, March 1920

ments even will crop out on the standing trees that the teacher has invented.

For good trees to use in the sand table, small twigs with interesting branches can be used as trees. If these are brushed with glue and then brushed into a box of confetti, the confetti will furnish the leaves. The branch can then be dipped when dry into a bath of green to make a green tree. Little red or orange beads may be slipped onto the twigs here and there to represent fruit.

Backgrounds of cut paper placed in a box with foregrounds made of standing trees will make a fine problem for the class. Let the four seasons be worked out with trees in this way. After each

scene has been completed, place it in a box. Add water with bits of mirror, cut out figures of children gathering flowers, or swimming, or nut gathering or sleighing—depending upon the season. Cover the box with a tissue sheet of paper that will impart a color glow in harmony with the season, cut a peep-hole and you will revive a penny-peep-show that will be all the attraction in your school for the little folks, and many a peep show will be started in their homes. All of which will be teaching the little people about nature and requiring that their eyes observe the beauties and construction of their outdoor playmates—the trees.

Something for the Children to Illustrate

"WHAT DO WE PLANT?"

What do we plant when we plant the tree?
We plant the ship, which will cross the sea.
We plant the mast to carry the sails;
We plant the planks to withstand the gales—
The keel, the keelson, the beam, the knee;
We plant the ship when we plant the tree.

What do we plant when we plant the tree?
We plant the house for you and me.
We plant the rafters, the shingles, the floors,
We plant the studding, the lath, the doors,
The beams and siding, all part that be;
We plant the house when we plant the tree?

What do we plant when we plant the tree?
A thousand things that we daily see;
We plant the tower that out-towers the crag,
We plant the staff for our country's flag,
We plant the shade, from the hot sun free;
We plant all these when we plant the tree.

—HENRY ABBEY



TREE PAINTINGS. A COLLECTION OF BEAUTIFUL TREE PICTURES MADE BY FAMOUS ARTISTS THE WORK OF A COLLECTION OF GREAT DRAWING AND STUDY



WOULD A COLLECTION SHOULD BE AN INSPIRATION AND A GUIDE TO THE TEACHERS AND STUDENTS WHO ARE
 STUDYING GREAT OUT-OF-DOORS

Beautiful Trees

AND SOMETHING ABOUT GEORGE INNESS, AN AMERICAN BOY
WHO COULD NOT HELP PAINTING THEM

ELSIE MAY SMITH

Oak Park, Illinois

NO American painter has represented landscapes with greater charm and a finer individual touch than George Inness. His landscapes reveal an intimate knowledge of nature as well as a personal feeling of great force and penetration. He knew how to grasp the essential character of a scene and to make us feel it. "He believed in the beauty and kindliness of inanimate nature . . . God in all things . . . and he strove to express this belief day by day." His ideals were broad and high. To this, the sense of largeness and nobility, his pictures bear ample testimony. There is a fine majesty and power of execution in them that can hardly escape the most indifferent observer. "Not only had he the faculty of seizing the character of a scene and of portraying it in terms of eloquent suggestiveness, but he gave it the impress of his own fine way of seeing it." A group of his pictures seen together gives one an unmistakable sense of grandeur and distinction. The manner is that of the accomplished master. The splendid technique is clearly at the service of a high order of mind.

The picture called *Sunshine* shows his ability to choose the best point of view, and reflects clearly his fine way of seeing a landscape. The arrangement and composition of the picture seem faultless. The eye does not ask that anything should be different. Nothing seems to be given that should be withheld, nothing withheld that should be

given. One cannot imagine a change that would be an improvement. There is a warmth of feeling for the rich luxuriousness of spreading foliage and soft meadowland that is apparent at once. Such feeling can be put into a picture only by a man who knows intimately and loves dearly such quiet nooks of nature. Inness felt the inner meaning of such bits of landscape. He interpreted that meaning through his own exalted sense of beauty, majesty, and repose, and presented it with an amplex and simplicity that go straight to the heart. The magnificent tree in the foreground with its symmetrical, far-spreading foliage, extending upward and outward and drooping down nearly to the ground, is painted with a mastery such as Inness, and a few others only, in the whole history of landscape painting, could command. The sunlight catches the trunk and the larger limbs, and reveals them as strong, graceful curves losing themselves at last beneath rich crowns of splendid foliage. The noble stature and courtly bearing of the great tree in the foreground of this picture are delightful. Beyond this tree are others that, with it, help to form a cosy place for the little white cottage nestling between them. How attractive it is! A sweet place in which to live and die.

Cows and sheep are browsing peacefully amid the deep, grassy fields. *Sunshine* bathes everything in its mellow light. The trees cast large cool patches



LANDSCAPE FROM NATURE. GEORGE INNESS



LANDSCAPE BY GEORGE INNESS

of soft shadow upon the ground. The whole is like a psalm set to deep, rich music, never to be forgotten.

In the *Landscape from Nature* we have again that fine sympathetic touch that always marks the work of Inness. The sun hidden behind the trees pours out its light in every direction. The rays gleam upon the grass and flowers and turn the river into a sheet of silver. They glance from the clouds, glitter from the old fence, and give the maiden an aureole. The sunlight seems like an actual presence filling all the air with glory. One feels its luminous presence even in the shadows. Notice how the tree trunks seem to be melting, dissolving into the light where it is strongest. Everything is plunged into this incredible beauty. Inness has here taken a flat meadow dotted with flowers, a girlish figure beneath two commonplace trees, a sluggish river, a homely boat, and a few nondescript houses or barns, and by the magic of his brush, has made them beautiful, eloquent,

immortal. Here, as in the *Sunshine*, we find that suggestion of importance of the human element in nature. The young woman walking alone into the shadow turns for a last look at the boat sailing out into the unknown. Perhaps somebody is carrying her heart away into the land where the dead dreams go. And yet the final impression of the picture is not saddening. It is all too beautiful for that. The light is triumphant.

Suggested questions upon *Sunshine*.

What kind of a picture is this? What are the principal features of the landscape? What feature do you think is the most prominent? Do you think the large tree is finely painted? Why? Does the sunlight upon it add to its beauty? How? What adjective do you think best describes this tree? Why? Do you think the cottage is well placed among the trees? Why? Why are the cattle and sheep added? Why are they not all in the same ground? What is the real subject of the picture? The tree? The house? Do you think so? What would lead an artist to paint such a picture as this? Do you like this picture? Why do you like it? What do you think is its deeper message?

Suggested questions upon *Landscape from Nature*.

What do you think is the center of interest in this picture? What first catches your eye? Are you attracted most by the trees or the sunlight? What other elements go to make up the picture? Do you like the arrangement and the general effect? Why do you like them? What do you notice in the distance? What beyond the river? Do you think the sunshine and the atmosphere are well represented? What

features indicate the artist's interest in humanity? Would you call this a beautiful picture? Why? What does it suggest to you?

BRIEF SKETCH OF THE ARTIST'S LIFE

George Inness was born May 1, 1825, in Newburg, a small town on the Hudson River, a short distance above New York. He was the fifth in a family of thirteen children. His father, a Scotchman, was an energetic, thrifty man with fairly liberal ideas, who followed the trade of a grocer. His mother saw to it that all the children were taught the strictest Methodist doctrines. While the future artist was still an infant, his father sold the farm he had managed at Newburg and took his family to New York. After four or five years, he settled in Newark, New Jersey. There he purchased a roomy house which stood upon a hillside with many acres of farm land surrounding it, and commanding a wide view—on the one hand of vast salt meadows, the home of wild fowl, and on the other of rolling, picturesque upland, stretching away to the hills.

As a child George was delicate. From an early age he was a constant reader. His imagination was always active. He was sent to school; but when he was fourteen the principal of the Academy in Newark told his father that it was useless to keep him there because he spent most of his time drawing pictures. In consequence, he was taken out of school and began an apprenticeship as a grocer boy. He took scant interest in this. Daily the great passion of his life was more and more apparent. His whole bent lay in drawing and coloring pictures. He was so delicate that his father had not the heart to refuse his wish to study drawing. He was ac-

cordingly placed under an instructor named Barker. It was not long before his teacher confessed that he had taught him all he could. Inness then entered the employ of some engravers in New York, but could not endure the confinement and left within a year. Now, at seventeen, he took up drawing and painting with the intention of making them his life work.

For the next two or three years he roamed at will among the hills, woods, and fields of northern New Jersey, experimenting upon canvas and storing his mind with images and impressions. His leaning was toward landscape from the first. He received a few weeks' instruction from Regis Gignoux, a French landscape painter then stationed in New York, but aside from this, he was self-taught. Even as a boy, he had had decided ideas of his own, and his genius developed along its own lines. A close friend once said, "It was as natural for Inness to paint as it was for him to breathe . . . He painted because he could not help it—and always in his own way."

One day he came across some engravings after one of the old masters, whose name he could not remember afterward, but these marked the beginning of a clearer perception of his art and what he wished it to represent. In 1847 came the opportunity to go to Europe. He went first to London, going from gallery to gallery comparing pictures and making his own mental notes. He then went on to Rome, where he lingered for fifteen months, and then to Florence which claimed his attention for some time. Returning to the United States, it was not long before he yearned for a second European trip and again set sail, this time going to

Paris where he felt the influence of such artists as Millet, Rousseau, Daubigny, and Corot. Upon his second return to the United States he spent four years in New England in the midst of scenery well calculated to inspire his beauty-loving soul. After a third trip abroad, he settled at Eaglewood, near Perth Amboy, New Jersey. He became a member of the National Academy of Design in 1868, after having been an associate for about fifteen years. He went to Europe for the fourth time in 1871, remaining four years, divided between Paris and Rome.

"In each of these foreign visits he seems to have gained something which took him a stride farther in his work; yet there is no man whom he can be said to have copied or imitated. He gleaned the best from both the old and the new, and brought to bear upon it

his own intellectuality and near sense of nature."

He spent the closing years of his life in Montclair. Public recognition was slow in coming but after 1875 the tide began to turn in his favor. The Paris Salon of 1867 selected his "American Sunset" as a representative work of American art. The Salon of 1878 exhibited his "St. Peter's, Rome, from the Tiber," and "View near Medfield, Massachusetts." In the National Academy exhibits of the following years such pictures were shown as "An Old Roadway, Long Island," "Under the Greenwood," "A Summer Morning," "A Sunset," "A Day in June," "In the Woods," and "Durham Meadows." Inness worked and studied as long as he lived.

He died in Scotland, while on a tour abroad, August 3, 1894.



SUNSHINE BY GEORGE INNESS

Anna Lorette Cobb

Anna Lorette Cobb, editor of the SCHOOL ARTS MAGAZINE for two years, endeared herself to its many readers and contributors by her splendid editorship and contributions. We who remain will not sorrow for her departure, for we know that she would not have it so. Her cheerful, dignified messages will remain always with us from her pages of the MAGAZINE. In memorium we reprint one of her outlook messages, vibrant with good thoughts for the future then, but a present message for us today.

□ □ □

One of the interesting and forward-looking world problems that has arisen since the start of the war is the question of the form Art will take after the war. Preparedness, like charity, begins at home, and artists and teachers of Art in America are not only responding nobly to every conceivable sort of demand upon their talents to meet the present emergencies, but are also enlisting their thoughts and energies in a campaign to meet all possible conditions that may arise when Peace, dependent upon justice, shall permit Industry to resume its normal way.

It is one of the compensations of great world tragedies that big and wholesome lessons are learned from them. One of the first lessons of value to us, after shock was succeeded by stern determination to struggle after the success of what we deemed *right*, was that "Every great and commanding movement in the annals of the world is the triumph of enthusiasm"—Our stand against the iniquities of autocratic militarism was the result of enthusiasm for right as defined by our democratic principles which we believe were inspired for the preservation and protection of human freedom. Successful accomplishment will complete and confirm Democracy's triumph.

Believing this, we should be convinced as artists, that our enthusiasm for the survival of Art as a human right, and for liberty in its expression so that there may be liberality of production, will carry us far not only to a profuse but a perfect National Art.

We may be obliged to agree with Taine that history does not record the creation of great works of art during periods of melancholy, and we may be forced to wait for more propitious days for evidence that its creative energy is still alive, but in the meantime there is much to be done with the imaginative power that has been awakened and is accumulating on the part of our children. They are watching the high and vari-colored panorama of events as it unfolds itself in all its surprising shapes with a sensitiveness to the spectacle that is difficult for adults to realize. In a short time there will be reactions to the emotions aroused by the thrilling drama they are now observing—a response to the sensations that are now being over-stimulated.

To our children the war so far has been, in the main, an adventure filled with deeds of high courage, with sympathy and with chivalry. The reactions should, therefore, if properly directed, secure impulses that will guide them into ways of permanent value.

Does the *quality* of the next generation interest us? Have we enlisted in the service of Art? We cannot afford to be quiescent; we must arouse our enthusiasm for the cause of our young people in order to secure their full rights and liberties.

"A calm more awful is than Storm;
Beware of calm in any form;
This Life means Action."



A SPRING BRIDE



SUMMER TREES



AUTUMN SENTINELS



WINTER'S ENCHANTMENT

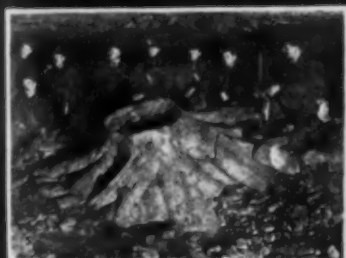
THE FOUR SEASONS. BE SURE THAT EVERY TREE AND SCENE, HOWEVER UNINTERESTING IT MAY APPEAR TO YOU, HAS AT SOME HOUR OR SEASON ITS HOUR OF BEAUTY AND CHARM. NATURE WITH ITS CHANGING HOURS OF LIGHT AND COLOR IMPARTIALLY BESTOWS HER GRANDEUR TO EVERY LOCATION



GIANT TREE BRIDGE AND TREE FERN OF AUSTRALIA



THE GRACEFUL PALMS OF THE SOUTH SEAS, THAT YIELD THE COPPAS OR DRIED COCONUT MEAT WHICH IS BOTH FOOD AND CURRENCY



RETIRED TREE STUMP IN A COAL MINE at Scranton, Pa.



THE BAOBAB OF AFRICA, MAKES A HOME, BOTH CLOTH AND HOME ARE MADE FROM THE BARK AND THE FRUIT HAS A COOL AND PLEASANT TASTE



GREAT PALMS ON THE ANCIENT SITE OF MEMPHIS, RICH IN EGYPTIAN ART



CALIFORNIA REDWOOD TREE, WHICH WAS 7,000 YEARS OLD WHEN CHRIST WAS BORN

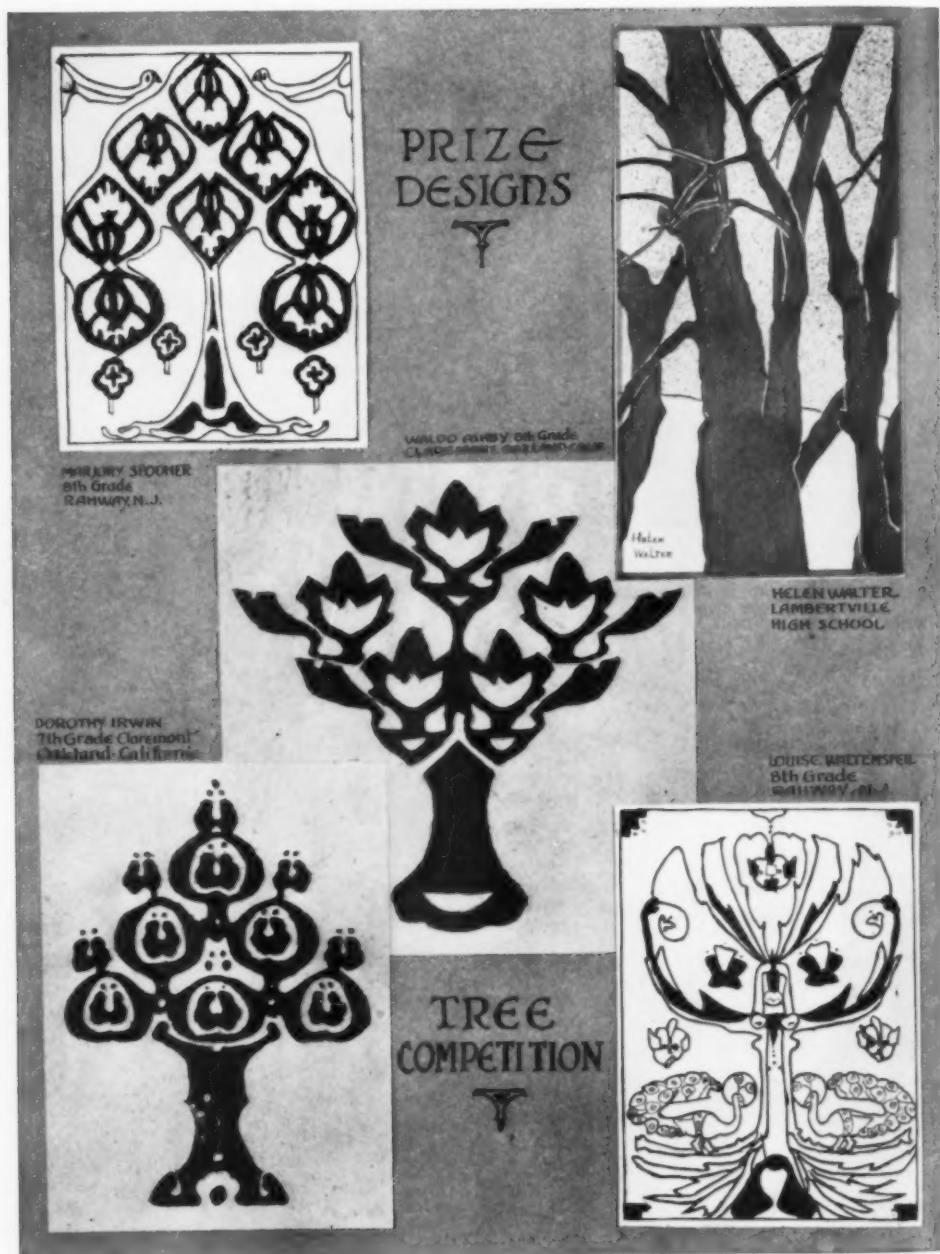
TREES
from
HERE
and
THERE

ooo



NOT COCONUTS, BUT WE WERE BORN HERE

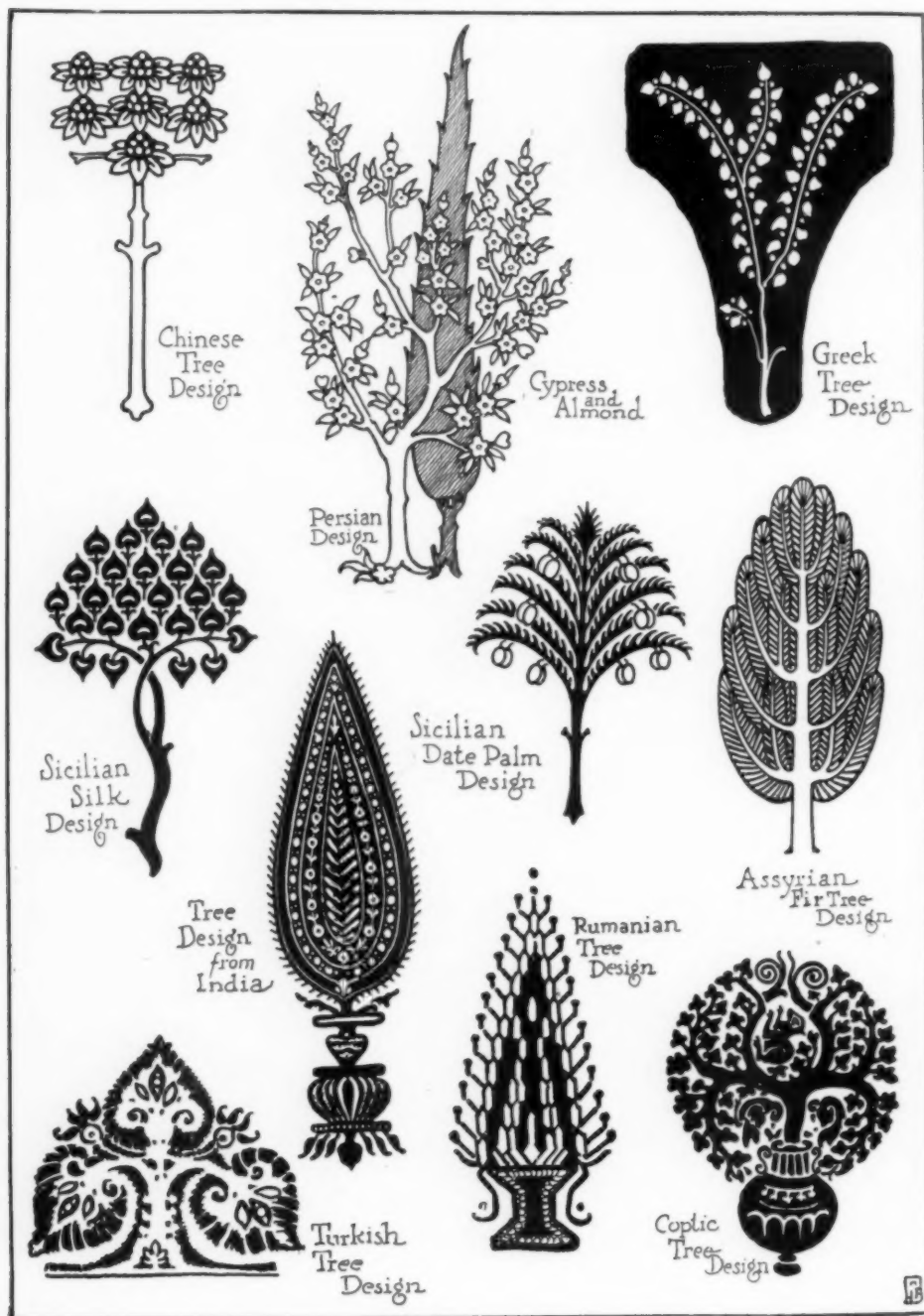
TREE PICTURES FROM THE WORLD OVER. THE MAN WHO DOES NOT CARE FOR TREES, HAS LOST ONE OF MANKIND'S GREATEST HERITAGES



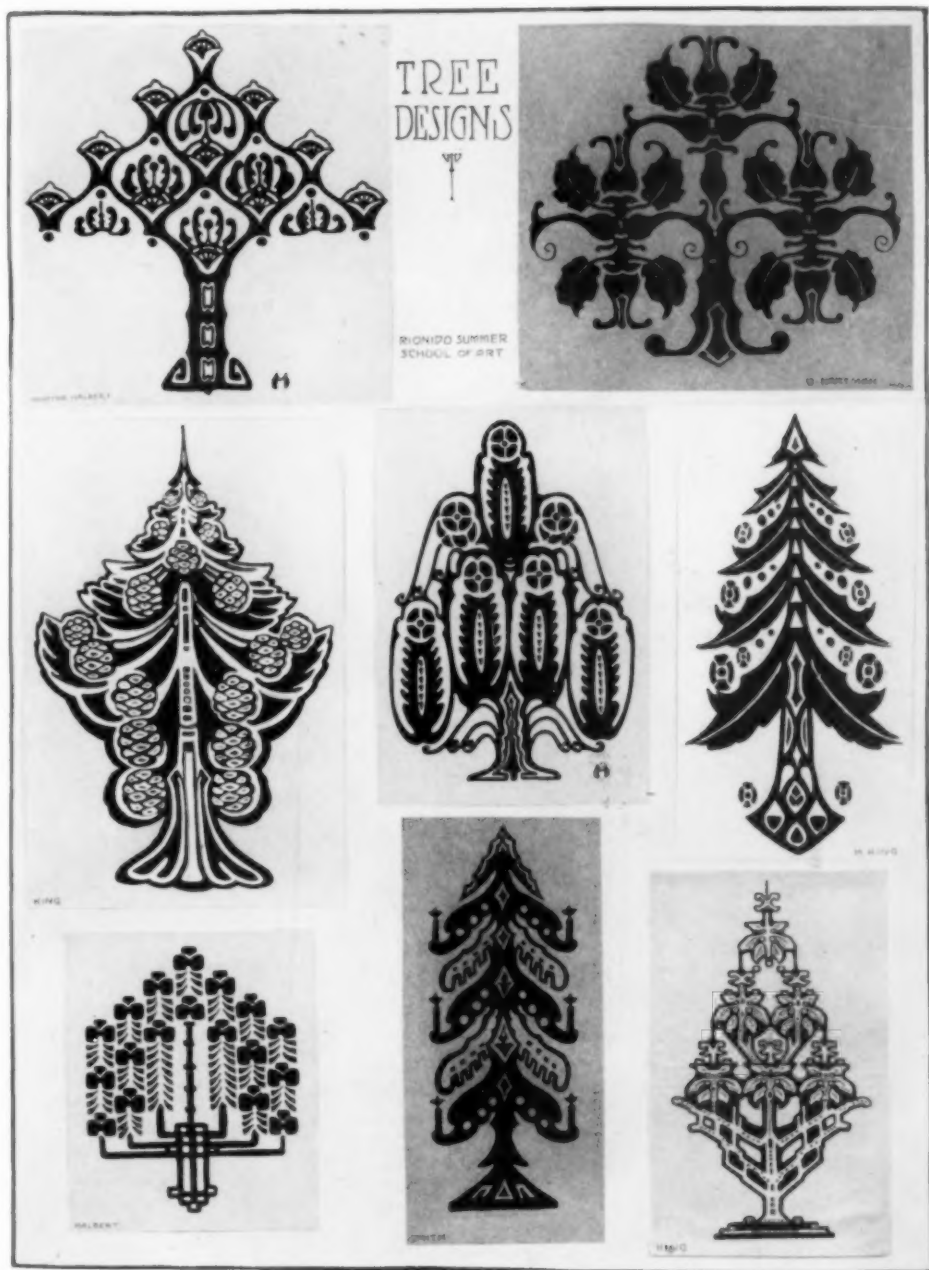
COMPETITION PRIZE TREE DRAWINGS. THE ABOVE HAVE BEEN AWARDED PRIZES IN THE COMPETITION ANNOUNCED IN THE NOVEMBER MAGAZINE



COMPETITION HONOR AWARDS. THE ABOVE HAVE BEEN AWARDED SECOND AWARDS IN THE TREE DRAWING COMPETITION ANNOUNCED IN THE NOVEMBER MAGAZINE



TREES IN HISTORIC ORNAMENT. WHAT A WONDERFULLY FINE COLLECTION CAN BE MADE BY THE STUDENT OF DESIGN FROM THE DESIGNERS OF THE PAST! SUCH A BACKGROUND OF SUGGESTION CAN BE AN INCENTIVE TO ORIGINAL AMERICAN DESIGN MOTIFS



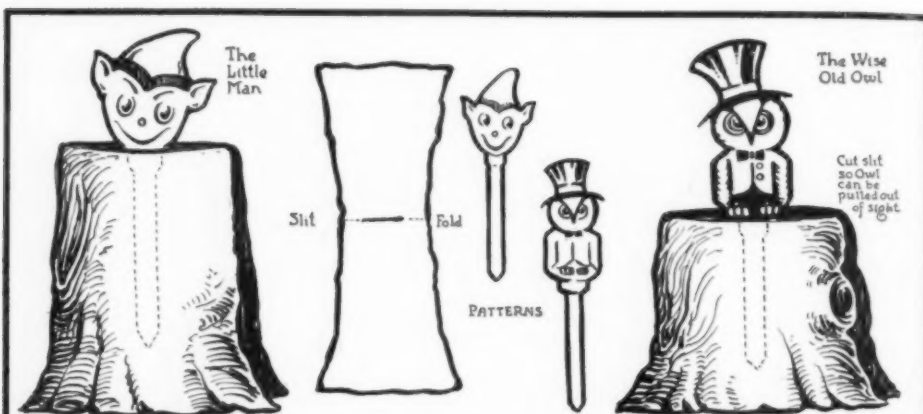
TREE DESIGNS. MADE BY STUDENTS AFTER SEEING THE OPPOSITE EXAMPLES. THE INFLUENCE OF FORM BEAUTY, THE CHARM OF DARK AND LIGHT PATTERN IS HERE; AND EACH ONE IS INDIVIDUAL IN EXPRESSION. THERE HAS BEEN NO COPYING AND THERE IS NO REASON WHY THERE SHOULD BE



THE TREE IN DESIGN. TREES USED AS ALL-OVER DESIGNS AND BORDERS, AS WELL AS SINGLE DECORATIONS ARE EXCELLENT DESIGN PROBLEMS FOR THE ART CLASS



APPLIED TREE MOTIFS. SOME FINE APPLICATIONS OF TREE DESIGNS BY DIFFERENT CRAFTSMEN



In a hollow stump all by himself
There lived a Fat and jolly Elf.
When he heard a rustle near about
Hed open his eyes and peek right out.

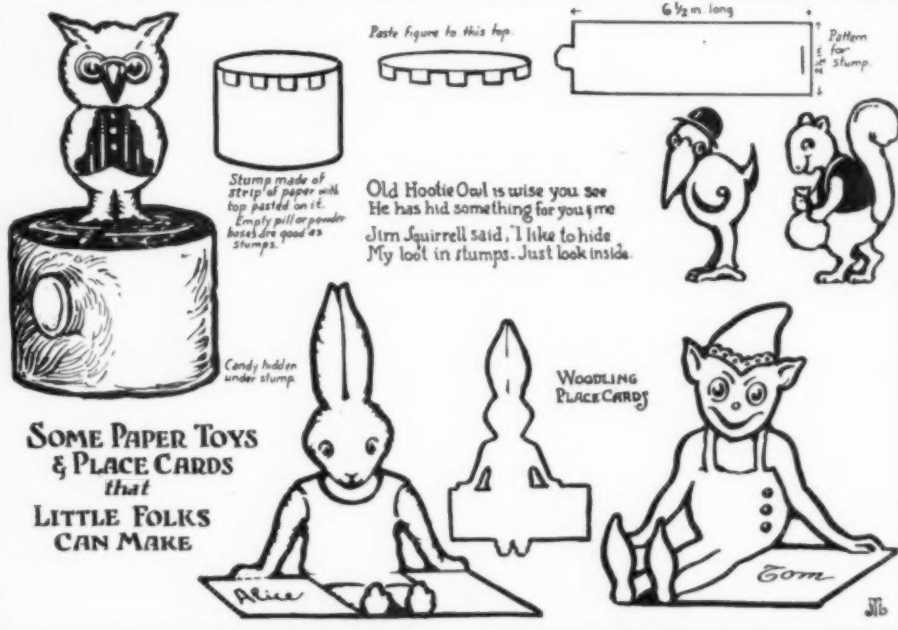
One day he heard a funny sound
And when he chanced to look around
A Big Fat Owl said, "Whit-to-hoo!
And who in all this world are you?"

TEACHER SHOULD
MAKE A SET OF THESE
12 INCHES TALL AND
WORK THEM WHILE
READING THE VERSES
TO WORK: SLIP HAND
IN STUMP AND PULL
FIGURES UP OR DOWN
AS DESIRED.

PUPILS CAN THEM
MAKE SAME SIZE OR
SMALLER ONES OF
THEIR OWN AND
COLOR THEM.

But the Jolly Elf just looked at him
And said, "Go on back to your limb
If you were more awake, you'd see
I'm the little Man who owns this tree."

And the Wise Old Owl said, "Hoot-to-hoo!
I'm mighty glad that I know you."
And since that time, it's nice to say,
They've grown more friendly every day.



LITTLE WILD CREATURES WHO LIVE AMONG THE TREES, ARE WELCOME SUBJECTS FOR KINDERGARTEN AND PRIMARY PUPILS. HERE ARE SOME INTERESTING CUT-OUTS FOR THE ENTHUSIASTIC TEACHER.
BY JOHN T. LEMOS

From out this stump as big and stout young Billy Rabbit's peeping out.

Verses may be written or lettered on the stumps

How to cut out paper

THE WOODLINGS AGAIN

SOME PAPER DOLLS ANY CHILD CAN CONSTRUCT. MAKE SOME PATTERNS AND LET THE PUPILS TRACE AND COLOR THEM.

Variations of these animals may be made

HARVEY MOUSE

BILL CROW

SCURRY SQUIRREL

Paste to inside of car

6 inches

Fold

Bottom of car

6 inches

Fold

Two or four Rabbits may be cut out.

Showing construction

6 inches

Fold

Pattern for end of Toy

TWO CUT & PASTE PROBLEMS

6 inches

Fold

THE RABBIT CRADLE CAR

It's a ride

Candy or nuts may be put in car and a verse

"Brer Rabbit and his happy bride Have brought a load of gifts inside"

From heavy paper construct a cylinder. Glue a little piece of lead or a stone to inside as shown.

6 inches

Fold

WOODLINGS CIRCUS

A SWINGING TOY OF PAPER

Empty Pill Boxes make good barrels

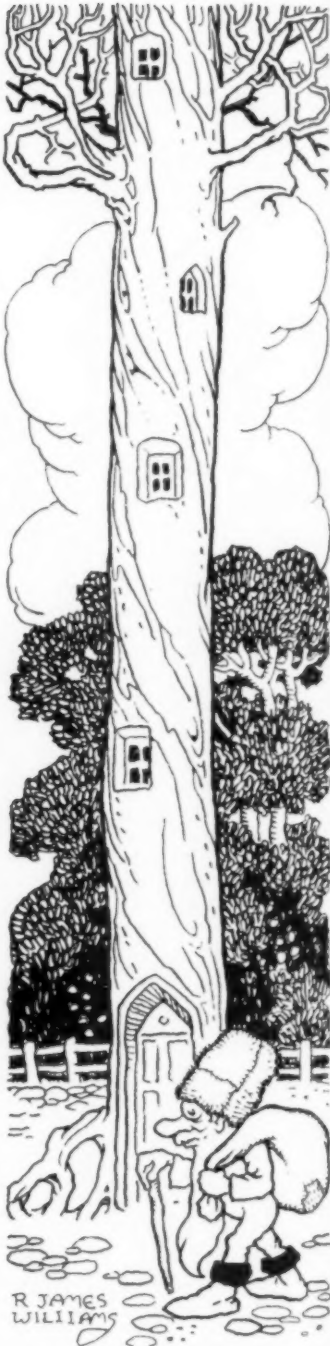
6 inches

Fold

WOODLING PAPER TOYS. SOMETHING FOR BUSY HANDS TO MAKE. BIG BROTHER OR SISTER CAN MAKE THESE FOR THEIR LITTLE BROTHERS AND SISTERS, AND IT WILL BE LOTS OF FUN TO MAKE THEM.

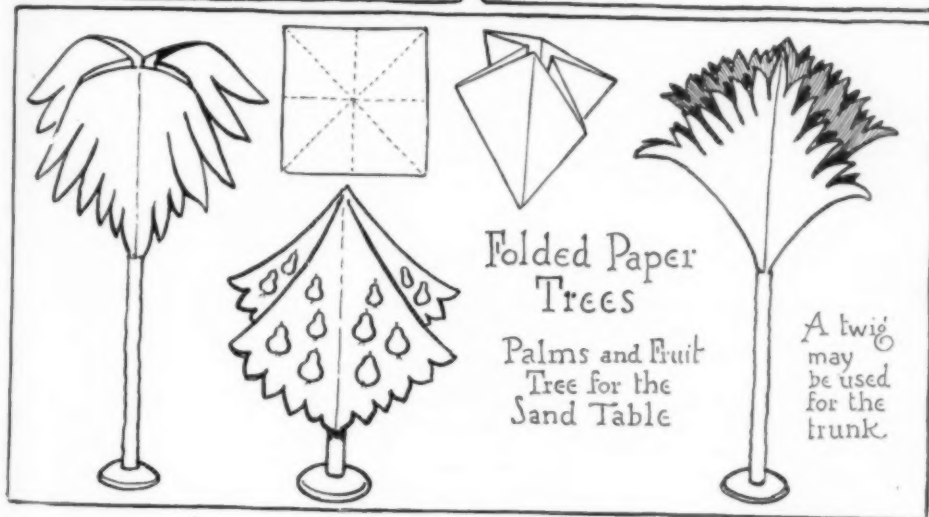
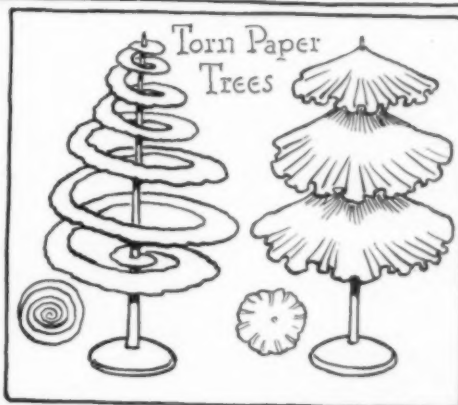
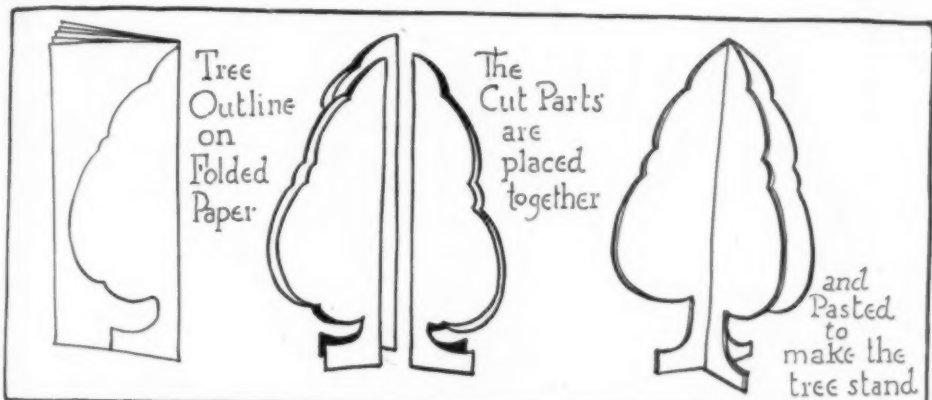


ANY OLD RAGS OR BONES ?



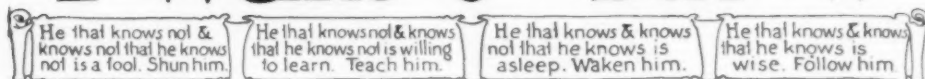
THE ELFIN' TREE HOME

LITTLE TREE FOLKS. WHAT CHILD IS THERE WHO HAS NOT IMAGINED THE GNARLED TREE ROOTS AS THE HOME OF WEE FOLKS, AND THE PRINTS OF SOME BEETLE AS THE FOOT MARKS OF THE ELFS?



PAPER CONSTRUCTED TREES. EVERY CHILD LIKES TO MAKE PAPER TREES. HERE ARE SEVERAL TREES THAT ANY CHILD CAN LEARN TO MAKE AND WHICH WILL FIT INTO SANDTABLE WORK SPLENDIDLY

"I Want to Know"



Questions and answers from subscribers, that are of general art information to our readers, will be printed as space permits. All questions should be accompanied by a stamped, self-addressed envelope for reply by mail, and addressed to Information Editor, SCHOOL ARTS MAGAZINE, Stanford University, California.

In a certain book objects are shown in parallel perspective showing the front side with parallel lines and the top and side also are shown. Do not all lines recede when two sides of an object are visible?

Parallel perspective appears to present contradictory terms. Objects drawn singly require that perspective the lines all recede when more than one side becomes visible. In a view of a room or a street scene, however, where any dominant part is parallel with the picture plane all the other parts such as furniture or houses that are parallel with the picture plane must also be drawn in their true shapes and parallel to the picture plane. Perspective methods must be adapted to certain conditions in the subject drawn, and particularly where drawing them in perspective produces false or misleading results.

□ □ □

Plaster of paris casts are so objectionably white for the schoolroom. Is there some simple way to tone them down?

Make a mixture of white paint with a little orange or yellow ochre added, sufficient in proportion to make an ivory tone. Paint this over the entire surface after it has been first shellaced. When this is absolutely dry a thin wash, of half linseed oil and half turpentine, with a burnt sienna or burnt umber tone can be brushed all over the surface. In ten minutes take off all that will come off with a soft cloth. This will leave the color only in the crevices and low parts helping to accent the shadows.

□ □ □

In our modeling class we have trouble in keeping our clay in good working plasticity. Could you suggest some way of taking care of our clay?

A method much used is to keep the clay in metal cans with a top that fits tightly. Cans such as are used by housekeepers to hold the ashes are good for the purpose.

If a sack of fire clay which comes in a powdered form is adapted for use it will be found a quick medium to work up into modeling shape. It can have water added gradually to it and kneaded at the same time until the right size lump is secured. It has the advantage of remaining in good condition in its powder form, and the worker mixes up each just enough to meet the problem in hand.

□ □ □

Is there any way of preventing valued textiles from being attacked by moths without the use of moth balls?

Wrap the materials in many layers of newspapers. There is something about printing ink that is objectionable to moths, and owners of valuable textiles use such methods where the odor of moth balls is not desired in the fabrics.

□ □ □

Could tell of a good method to make tissue paper transparent enough for easier tracing?

Use linseed oil on a cloth and rub it over the tissue paper surface. This makes it very transparent. With gasoline on another cloth then rub the surface to remove the oil from the surface. This results in as good tracing paper as can be secured.

□ □ □

Is there a way to make good stencil paper?

Use a fair weight of manila paper and coat it on one side with linseed oil. On the opposite side coat it with turpentine. After this is dry it will produce a good surface through which to cut stencils.



PEN RENDERING FROM TREES DOES NOT NECESSARILY MEAN LONG, SWISHING PEN STROKES. TEXTURE MAY CALL FOR SHORT WELL PLACED PEN LINES. STUDY THE ABOVE RENDERING BY ERNEST PIEROTTO, ONE OF AMERICA'S FOREMOST ILLUSTRATORS



© M

To the Point

Short articles on current school art subjects are requested for this department. They must be brief, helpful, constructively critical, and "to the point."

DO YOU KNOW ALL OF YOUR TREES?

Tree knowledge can be gained in a pleasing way by girls and boys by collecting tree material. Every boy and girl should know every tree in the neighborhood, and a good many elsewhere, as soon as they set eyes upon it. A number of stiff cards should be secured for mounting tree materials. Pressed tree leaves and catkins or seeds should be arranged. A limb of a tree, cut about six inches long and about one and one-half inches through, split in half will give two sections, one showing the grain and one showing the bark. If as a prize, some book or art material is given for the best collection of such tree material, a quantity of healthful interest will be aroused for mankind's indispensable companion—the tree. There are too many grown-ups who do not know one tree from another and figure the beauties of a tree only in terms of firewood. Trees of centuries growth are being split up for grape sticks and fence posts. Beautiful trees are ruthlessly cut down to make room for ugly dwellings while in another section hundreds of dollars are paid to grow trees around homes. A little planning will in most cases include trees as a part of the building plans and a more beautiful home will result. Teach your class to have a wholesome respect for trees and a respect for their existence. It is so easy for a child to destroy a beautiful tree or shrub that has taken years to perfect its growth.

SO SAY WE ALL

We reprint the following item from an Oregon newspaper.

"Pictures painted by semi-intelligent, crazy persons compare favorably with the work of American futurist artists, Dr. Helen Clark, professor of psychology, told her class at Reed College here today.

"Doctor Clark, lecturing on the psychology of moods effected by musicians through arrangement of tones, said futurist artists profess to create a like effect by a collection of daubs and bright colored paints arranged in patterns, but maintained that the futurist fails because he overlooks the underlying psychology of the thing.

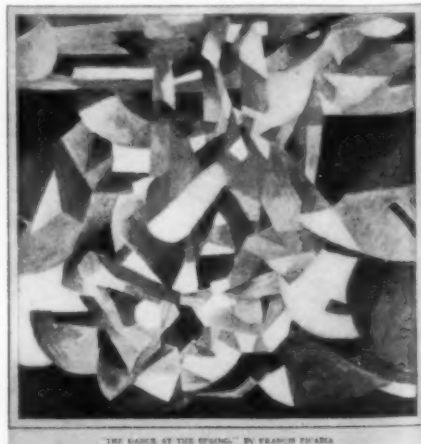
"When psychologists secured paintings from inmates of various asylums in the United States," they discovered a striking similarity to the prize works of our leading futurist and cubist designers, said Doctor Clark.

"About the only emotions a futurist artist can produce through his paintings are grief and rage, and most of us get these whenever we look at one of their alleged works of art."



"IMPRESSION," BY WASSILY KANDINSKY.

WOULD YOU LIKE TO HAVE THESE FUTURIST
PICTURES ON YOUR WALLS?



"THE DANCE AT THE SPRING," BY FRANCIS PICABIA.



Manuscript Music

The trees are writing fantasies
 And verses in the grass *QZB*
 (They hum their leafy rhym-
 lets through *~ ~ ~ ~ ~*
 Then jot them on the grass).

Their spelling is not very sure
 But has a trembling edge,
 So friendly beams with
 pencils bright: *© ~ ~ ~ ©*
 Correct from fern to ledge.

O hear my trees sing melodies *QAZB*
 That shame your cities shout. *~ ~ ~ ~ ~*
 O come before the night glides down
 To blot their writing out! *~ ~ ~ ~ ~*

F.H. Bacher.

ILLUSTRATED VERSES PRESENT A PROBLEM FOR ART CLASSES THAT COMBINES DESIGN AND LETTERING, IN ITS BEST FORMS. THE ABOVE IS FROM ORIGINAL VERSE AND DESIGN BY FRANCES H. BACHELOR OF THE HARTFORD HIGH SCHOOL, HARTFORD, CONNECTICUT

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.

Believing that something should be done to make possible a more satisfactory transition from school life to professional life, Mr. Bailey secured the permission of the trustees of The Cleveland School of Art to inaugurate a Graduate School. This school was organized upon the theory that, if graduates of The Cleveland School of Art and other reputable art schools were to be brought together in a graduate school, work in sufficient quantity could be secured to enable every student to earn enough to pay his tuition and to support himself during the year. In the past, work demanded by the people of the city was executed by the undergraduates, thus interfering with their regular work in school. It was believed that if such work could be turned over to the Graduate School, the graduates would have practical problems as a basis for their professional instruction and that such problems being worked out under the direction of the entire faculty of the school, the results would be more satisfactory from every point of view.

The school was started in September and is running true to theory, except that enough graduate students cannot be found to do

promptly the immense amount of work demanded. All contracts are made by the school authorities and sub-let, so to speak, to the students. The year is not half gone and already the contracts amount to many thousands of dollars. So far as is known this is the only school of its kind in the United States and is an advance step in practical art education.

THE INTERCOLLEGIATE TOUR for art lovers leaves New York June 15th under the business management of Mr. Barton Parker, formerly with the Bureau of University Travel, and with Henry Turner Bailey, the Director of The Cleveland School of Art, as *docent*. The route includes Bordeaux, Carcassone, Nimes, Arles, Avignon, the important art centers of Italy including Assisi, Perugia and Siena, a week in Switzerland, another in Paris, with a third in Belgium with its battlefields, a week in London, and the final week in such English cities as Oxford, Birmingham, Stratford, Litchfield, Tamworth, and Liverpool. The party is due in the United States early in September. This is Mr. Bailey's sixth trip to Europe and it ought to be of great advantage to the members of his party to see Europe through his informed eyes. Art teachers who can possibly do so should avail themselves of this opportunity. While one can go to Europe at any time, to go with Mr. Bailey is an opportunity that comes but few times in a lifetime. Such a trip will repay its cost many times over to the progressive art teacher.



Under a spreading chestnut tree
The village smithy stands

Wm. L. 1840

LONGFELLOW'S DRAWING OF THE "SPREADING CHESTNUT TREE"

LONGFELLOW AS AN ARTIST. Who would think that Longfellow could draw a tree so well? Anyone, of course, who can picture a tree so well in words can depict it in lines. It's a known fact that many of the literary and musical geniuses are also capable of drawing very well. If the art teacher will look up the art work of Dumas, of Thackeray, of Dickens, of Twain, of Fulton and many others and show their information to their classes, a wholesome respect for drawing may be created in the minds of many, where but little now exists.



SCHOOL ACTIVITIES can be made considerably more interesting when a little thought by the art teacher is added to the plans. Visual posters will make the problem twice as successful. To better illustrate the possibilities, on this page is shown a poster made by children of Irving School, Minneapolis, under the direction of Miss Saxby. The miniature aeroplanes were made by the boys and were suspended by invisible wires in front of the decorative landscape. Each plane had its number, corresponding to a classroom, and their place in the race corresponded to their contributions to the Junior Red Cross. The children's interest in their poster and in their Red Cross drive is shown in the accompanying photograph.

THE DRAWING OF TREES. Every tree or shrub is a fine drawing subject. So long as a tree exists around the school neighborhood, no teacher can claim to be short of subject matter. With every changing hour and every changing season, the tree presents a different study. Pencil drawing from trees is an excellent study for the grades or high school. Whether the production be in outline or blurry crayons or in paint, every attempt is going to

make the subject of trees an easier one. The teacher will find that with students who just naturally love trees the drawing of trees will be a simple matter. With others who don't care about them, there's no better problem for them than tree drawing. They will find many things about trees that they never knew before and will soon also be admirers of trees. For those in the high school or those wishing to sketch trees well, the article on Tree Sketching in Pencil by Lorenzo P. Latimer will prove valuable. Mr. Latimer has drawn and painted trees for many years and he tells those points which have placed him as a leader in his subject.

TREE PROBLEMS could easily keep art classes drawing, painting, designing, and applying the designs year in and year out. If this tree number of the MAGAZINE was enlarged to contain all the possible ideas in connection with trees, this month's copy would be as thick as the whole year's volume. The most that can be done is to suggest several adaptations of the tree to American art, show the fine things that have been done in the past, let the pages show the good things that teachers today have found in the trees about them as suggestions for teachers everywhere.



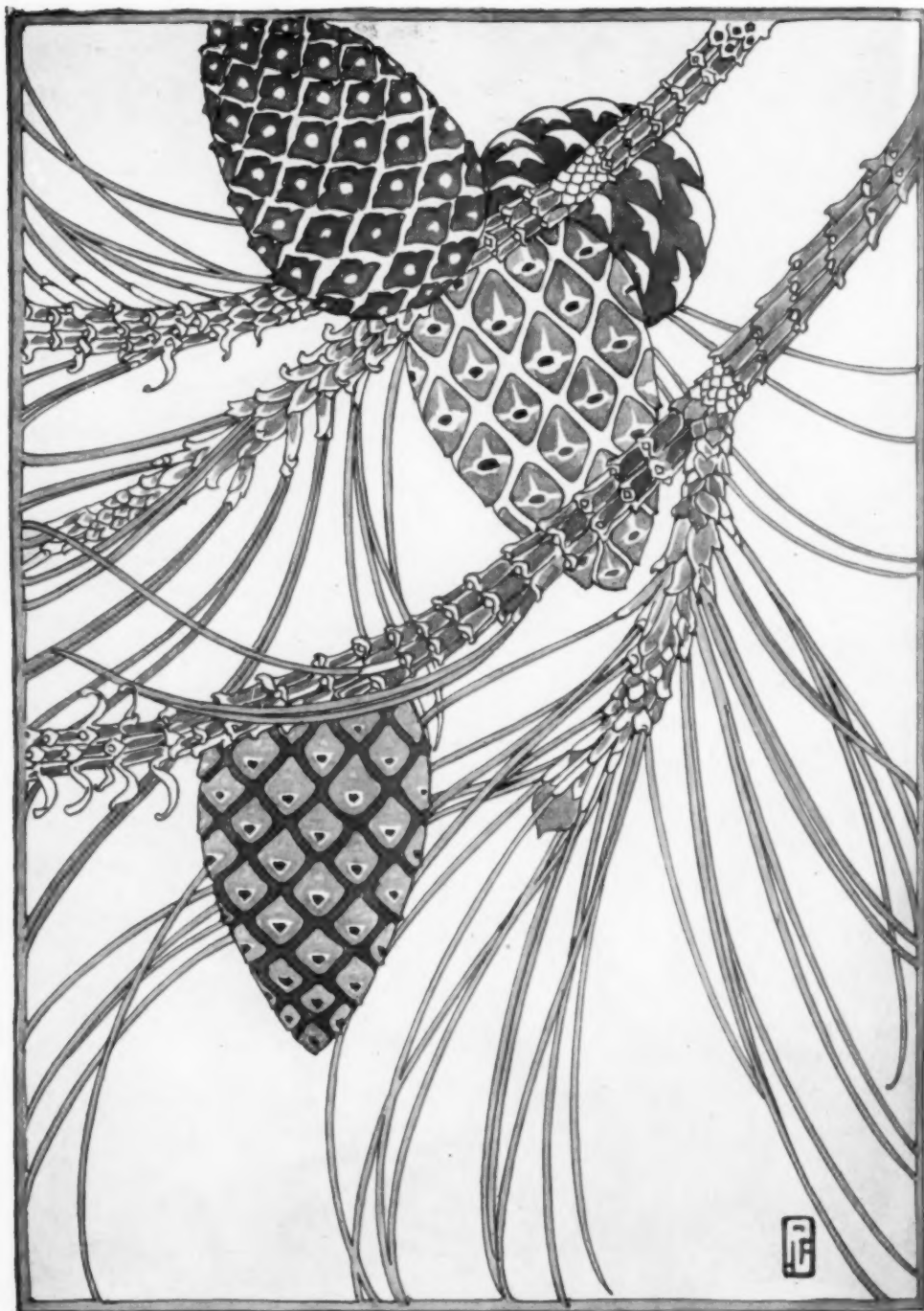
EMPIRE (Napoleon 1804-1814).—By the end of the French Republic we again find fashion at its limit—this time, however, instead of huge puffs to accentuate size, we find the silhouette at its slimmest. Dresses of sheerest materials, organdy, light silks, and embroidered India muslins, were made with skirts dropping from waist lines placed so high as to encircle the armpits. Many fashions and fabrics were gathered from many sources. From Greek and Turkish influence we find banded and turbanned head-dresses, flowered and feathered. The artificial flower industry rose at this time, and great was their popularity. Flowers were even placed around the bottom of skirts, as well as on all parts of the bodice and bonnet. From Napoleon's Egyptian expedition came the Cashmere Shawl, which a little later was so universally used.

THE MAN: Hat and Coat, YG $\frac{1}{2}$; Trousers, B $\frac{3}{4}$; Vest Y $\frac{3}{4}$; flowered in B $\frac{1}{4}$ and R $\frac{3}{4}$.

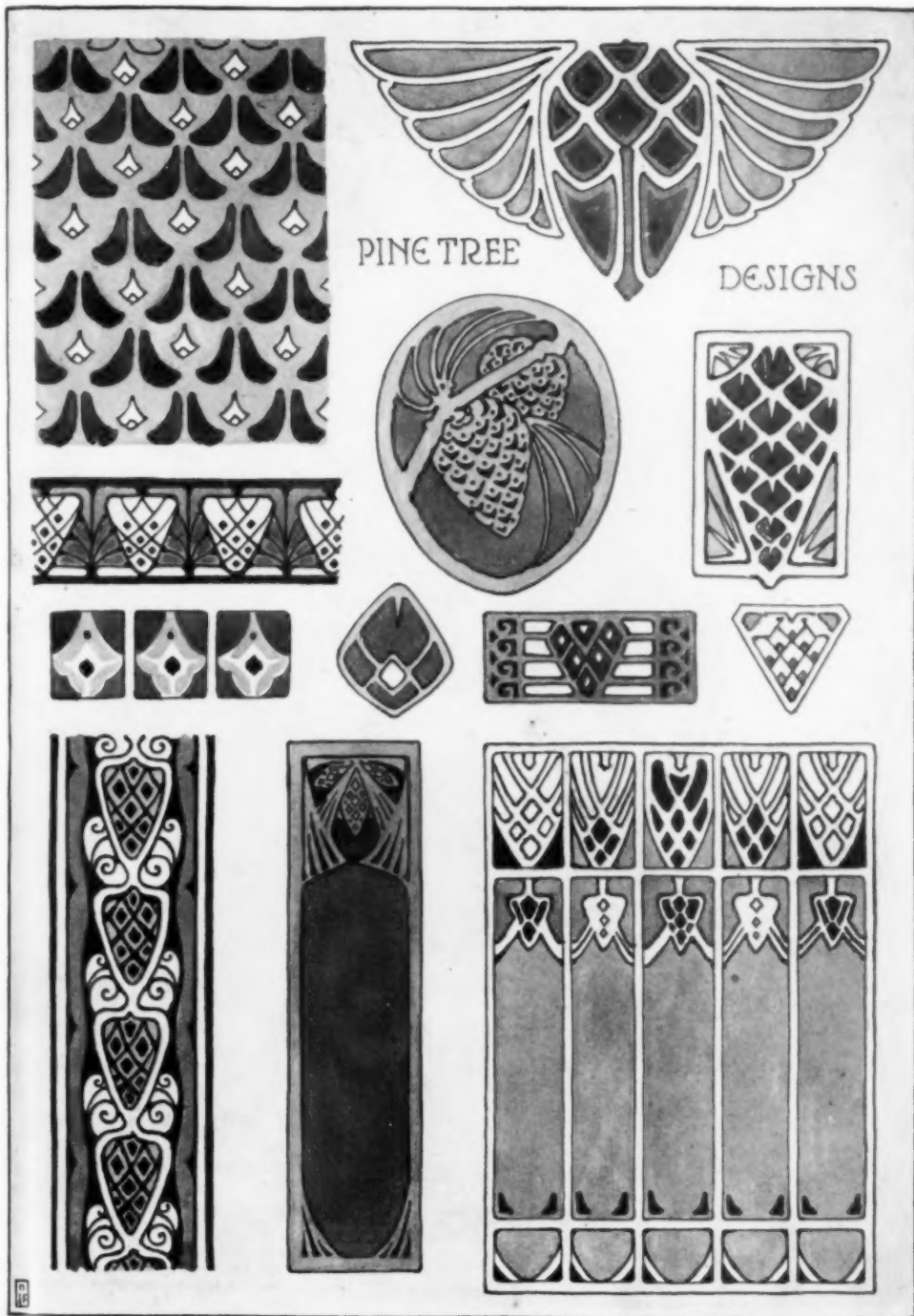
THE WOMAN: Head Band, Girdle and Fan R $\frac{3}{4}$; Embroidered India Muslin Y $\frac{3}{4}$.



TREE TOPS—WIND BLOWN—SUGGEST VIRILE CURVES AND MOVEMENT, MUCH RHYTHM AND HARMONY OF DIRECTION. THE TREATMENT HERE IS NOT LABORED BUT VERY FREE, AND SIMPLIFIED INTO ONLY THREE VALUES—WHITE CLOUDS, LIGHT GREY SKY, AND GREY TREES.



PINE TREE BRANCH. EACH PINE NEEDLE HAS BEEN DRAWN IN DECORATIVE DIRECTION AND THE CONES HAVE BEEN CONVENTIONALIZED IN DETAIL, THE WHOLE MAKING A DECORATIVE PANEL. OUTLINED IN INK AND VALUES MADE WITH A GRAY WASH



PINE TREE DESIGNS. THE CONES HAVE BEEN SIMPLIFIED AND CONFORMED TO ARBITRARY SPACES WHILE THE NEEDLES HAVE BEEN GREATLY REDUCED IN NUMBER, TO HARMONIZE WITH THE SIMPLE
MASSES OF THE CONES



NO. XXI. PHOTOENGRAVING PRINT METHOD. HALFTONE WORK.

COPPER HALFTONE ENGRAVING (*Relief*)

FINE SCREEN HALFTONE, 150 LINE SCREEN

WITH the discovery of photoengraving in line, later experiments developed the halftone process, so named because while the line process gave black lines and white spaces, the halftone produced the shades halfway between white and black, or the halftones. The first results were abrupt in gradations and crude in printing qualities, but each year saw rapid improvement until at the present time, every gradation in the subject may be reproduced in the engraving. The shades of a halftone are secured by a mesh or screen of lines on the engraving that vary from a line in some sections to minute dots in others dependent upon the tone in that location. This screen is introduced into the subject by a glass containing finely ruled opaque lines which is placed between the sensitive plate and the subject photographed. The etching of the plate leaves the screen image in relief in its varying multiple lines and dots. These relief parts when inked print the subject onto the paper.



NO. XXII. PHOTOENGRAVING PRINT METHOD. COARSE SCREEN WORK.

ZINC HALFTONE ENGRAVING (*Relief*)

COARSE SCREEN HALFTONE, 65-LINE SCREEN

HALFTONE screens vary in coarseness from fifty lines to the inch to two hundred lines to the inch and more. Soft or rough paper requires a coarse screen halftone. Newspapers therefore need coarse screen halftones. The coarser the screen the less detail and gradations are securable in the subject. Drawings made for coarse screen reproduction necessitate strong values and definite outlines, so that when the process of engraving cuts up the subject the subject will still be clear. Fine screen halftones are generally etched on copper. Coarse screen halftones are etched on zinc. The above subject was drawn for coarse screen engraving.



PEN AND INK TREES IN STIPPLE WORK. STIPPLE WORK RENDERS GOOD RESULTS IN BOTH ENGRAVING AND PRINTING. THE ABOVE SHOWS TWO SUBJECTS, EACH STIPPLED A LITTLE DIFFERENTLY. THE ONE ABOVE HAD WHITE INK STIPPLED ON THE BLACK PARTS WHILE IN THE BOTTOM DRAWING THE DARKS WERE PRODUCED WITH BLACK DOTS ONLY

WE HAVE JUST received the new catalog of tools and materials for jewelry, silversmithing, and copper work issued by the Metal Crafts Supply Co., of Providence, R. I. This catalog was prepared under the direction of Mr. Augustus F. Rose, whose work needs little introduction to our readers. To quote from the announcement made by the company: "Mr. Rose has made a special study of Jewelry and Art Metal Work for the past eighteen years. He was the first to introduce the work into the public schools and has taught it in the grades, the high school and the art school, and has trained many teachers and supervisors. His students are to be found all over the country, and their work is often seen in the best exhibitions. He is the author of "Copper Work" and "Jewelry Making and Design," two well-known books, and is now head of the Department of Jewelry and Silversmithing at the Rhode Island School of Design. The catalog is made up of only those tools necessary for the work and those used by Mr. Rose, many of them of his own design.

"Teachers, students, and craftsmen will find it to their advantage to carefully select their tools and materials for this work."

We are sure that our readers will find it well worth while to write for a copy mentioning the SCHOOL ARTS MAGAZINE.

FOR THE PAST few years the Albert Teachers' Agency, 25 E. Jackson Boulevard, Chicago, has published a pamphlet for gratuitous distribution to teachers, entitled "Teaching as a Business." The new edition of this pamphlet has very interesting chapters on "Forecast," "Scarcity of Teachers," "Letter of Application," and other timely topics. More than four thousand of these booklets were called for last year by Professors of Education in Colleges and Normal Schools who used them in their classrooms. The discussion of the salary question is forceful and vigorous.

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By HENRY TURNER BAILEY

Assisted by FRED HAMILTON DANIELS

THESE are reprints of blackboard illustrations and designs that appeared in THE SCHOOL ARTS MAGAZINE, volumes III to XII. They are printed in black on extra heavy silk-surface stock, 26 sheets, $5\frac{1}{4} \times 9\frac{1}{4}$.

This useful set contains: 80 number symbols,—short-hand sketches of common objects; 15 sketches showing the elements of plant drawing; 50 sketches showing steps in the pictorial rendering of common objects; 12 kinds of plants and trees; 18 decorative panels with plant motives, appropriate to the different months; 10 landscapes rendered pictorially, one for each school month; 10 decorative borders, appropriate to the months; 15 different arrangements of the elements of the calendar pad; 210 blackboard illustrations, all of proven value—with descriptive text.

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THE SCHOOL ARTS MAGAZINE, Worcester, Mass.

